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FILMINDIA

Editor: BABURAO PATEL

Prakash's Social Hit

THE STORY OF LOVE AND SACRIFICE; DEPICTING THE INTENSITY OF A WOMAN'S LOVE FOR HER LOVER . . . .

Mala

Cast: **ROSE, JAYANT, JAIRAJ, M. NAZIR, MUNSHI KHANJAR, HIRA, DAYADEVI, KAUSHALYA**

Direction: **Mahendra Thakore** and **Jairaj**

At **IMPERIAL CINEMA** Bombay

Timing:

Daily: 4-15, 7, & 10 p.m. Matinees on Sat., Sun. & Holidays at 1-30 p.m

COMING ATTRACTIONS

DARSHAN

Direction **CHIMANLAL LUHAR** B.Sc.

CAST

JYOTI. PREM ADIB. BHUDO ADVANI. HIRA. KAUSHALYA etc

BHARAT MILAP

Direction

VIJAY BHATT

CHIEF AGENTS

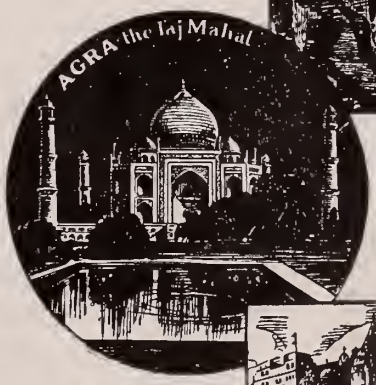
15, QUEEN'S ROAD, **BOMBAY**

Evergreen Pictures

CALCUTTA :: BANGALORE

See INDIA

USE THE ROUND-TOUR WAY FOR *Cheaper Travel*



NINE Standard Round Tours covering different parts of India have been mapped out by the G.I.P. Railway. You can now see this country at a very cheap cost and visit the beautiful and historic places and the great business centres, etc. These tickets are generally issued for ALL classes. For Tours Nos. 1 to 8 they are available for 3 months. In the case of Tour No. 9 they are available for 30 days only. Here are two specimen tours.

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	First Class Rs. a. p.	Second Class Rs. a. p.	Inter Class Rs. a. p.	Third Class Rs. a. p.
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Full particulars may be obtained from the nearest Station Master or the Information Bureau, Bombay Victoria Terminus.

G.I.P.

Keep Your Skin Free from Chafing or Irritation

MANY women think that discomfort from chafing and a hot prickly skin is unavoidable. Today thousands are discovering the wonderful comfort to be obtained from using Cuticura Talcum.

Here is a powder that is like a balm to a hot sensitive skin. Scientifically prepared by a special process, Cuticura Talcum is medicated with balsamic essential oils. It is the finest, purest powder, it is possible to obtain, and has a far more cooling, soothing effect on the skin than ordinary powders. Dust it lightly on the skin where chafing has occurred—it is like a cool touch. It absorbs perspiration and makes you feel refreshed for hours afterwards. Its perfume, too, endears it to every woman. Delicate and refreshing, it gives the whole person a sweet, wholesome fragrance.

Buy a tin of Cuticura Talcum to-day. It is invaluable for every member of the family and is especially recommended for babies.

Sold by all Chemists and Bazars.

Copy No. 21.

Cuticura TALCUM POWDER

Girl on the Cover
MEENAXI

Proprietors:
FILMINDIA PUBLICATIONS Ltd.
104, Apollo Street, Fort, Bombay

filmindia

VOL. 7 NO. 1
JANUARY, 1941

Editor: BABURAO PATEL

A Sly Scheme Of Wasting Money

As is usual in almost all Government activities in which the tax-payers are asked to shell out, of course without their consent, a new spending plan has been formulated on the sly by the Government of Bombay.

The Director of Information, Mr. Claude Scott, who is reported to have fathered this scheme seems disinclined to give any information feeling that it is "too early" for the tax-payers to know anything about it.

And when the information will come along in the shape of a final press communique, it will be "too late" for tax-payers to protest.

We understand that Mr. Claude Scott, the Director of Information has prepared a scheme for rural propaganda through the 16 m.m. films. It seems that the Government have already purchased a hundred 16 m.m. projectors and will keep them moving in a hundred districts showing to the villagers, for all purposes, cultural and educational films without missing the war propaganda angle.

This plan is bound to cost the tax-payers several lacs of rupees and it is rather surprising to observe that such an expensive idea has not been allowed to be discussed and commented upon by the people who will be asked to pay for it.

What is more surprising is the sudden initiative taken by the Government just at this time when for years the Indian film industry has been crying itself hoarse in numerous deputations asking the Government to lend their support to educational and cultural films.

While in theory the scheme ought to be acceptable to the people in the industry as also to the tax-payers, its practical success will depend entirely on the experience and efficiency of the men behind it.

Years back, the Publicity Department of the Railway Board had started a similar scheme and had imported an "expert" from across. This "expert" with his technicians travelled all over India, exposed thousands of feet of negative and after spending a huge amount of money brought out practically nothing. Not a single reel was available for any school or college. That was some waste of public money. The scheme was ultimately abandoned.

DEAD LOSS IS CERTAIN

Even in England, with its vast net work of cinemas and an audience conscious of the need of such films, a scheme to produce and distribute such films has resulted in a dead loss.

Commenting upon the senseless muddle created by the authorities in England, the editor of "John Bull", the famous London Weekly writes in its issue of the 9th November 1940 as follows:

"Another recent report deals with the money the country is spending on propaganda films.

"Reading between the carefully worded lines of this report JOHN BULL gathers:

"That our official films for home propaganda have been almost a total loss because the Ministry of Information has never made up its mind what it wants to "put over."

"That our 'documentaries' are too late to be good, and reach no more than a third of the kinemas even then.

"That the bulk of our film propaganda effort in foreign countries has been left in the hands of British Press Attaches, who have, with rare exceptions submitted no reports whatever, and don't apparently, attach the slightest importance to pushing this particular and important brand of British goods in the foreign market.

"WE CONCLUDE THAT A HIGH PERCENTAGE OF ALL THE TIME AND MONEY SPENT ON BRITISH PROPAGANDA FILMS HAS BEEN A DEAD LOSS."

If that is the state of affairs in a country that is supposed to have experience in these matters, what will happen to the plans made in our country by men whose knowledge of the subject can only guarantee a perfunctory execution of the job?

And we would like to know how much does Mr. Claude Scott know about this job himself? And in case, he is relying upon some "expert" advice, who are the "experts" involved in the job?

If the Government want to take our money, why not see that it is applied in the right way to win the war? Why waste it on useless and fancy schemes?

The Picture That Has Become The Talk Of The Country

"It's a Poem in Celluloid for the Devotional Minded People"

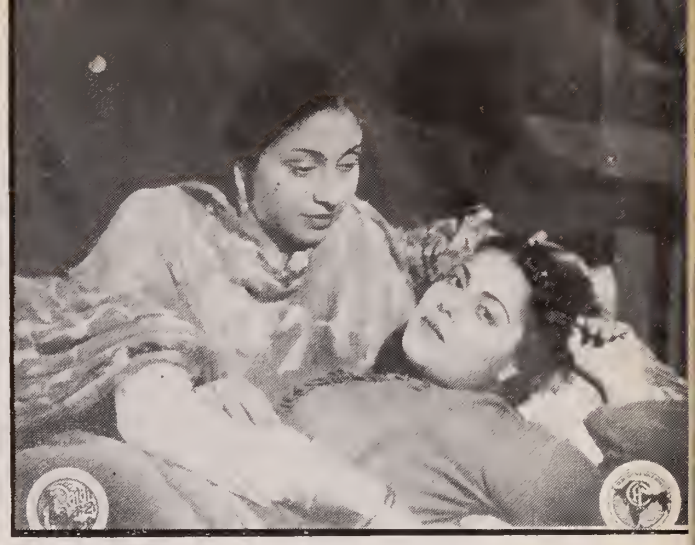
NARSI BHAGAT

Direction: **VIJAY BHATT**

Co-starring:—**PAGNIS** and **DURGA KHOTE** with
Vimla Vasishta, **Pande,**
Aundhkar, **Amir Karnataki,**
Baby Indira, **Vimal Sardesai.**

Chief Agents:
Evergreen Pictures
BOMBAY-4

Now Running in 19th Week at:
Krishna Talkies
(DUBASH THEATRE)
Time 3, 6 and 9-30 P. M.



CRITICS ACCLAIM - - -

"IT IS DEFINITELY NOT A CHEAP CRIME-PICTURE!"

•

They Say,
"NO WORDS CAN DESCRIBE THE HEART-CRUSHING POWER OF THIS GREAT SOCIAL DRAMA!"

•

ITS TERROR AND ITS GLORY WILL HOLD YOU IN CHAINS OF STEEL!

•

FILM CORPORATION OF INDIA LTD.'S UNIQUE SOCIAL HIT!!

'QAIDI'

(A P-R-I-S-O-N-E-R)

STARRING:
Ramoladevi
(Heroine of "AULAD")
Nandrekar, Mehtab, Wasti & Monica Desai
(Sister of Leela Desai)

•

Direction:
Mr. Hasnain

Music:
V. Chatterjee

Songs:
Poet Arzu

•

SMASHING RECORDS EVERYWHERE & AT

Lamington

TALKIES - - Bombay.

FOR BOOKINGS.

The SELECT SERIAL SUPPLY

Goverdhan Mansion • Parekh Street • BOMBAY 4

Agents for C. P. C. I. :-

JAMNADAS & Co., BHUSAWAL.

Dancing
her way to people's hearts,
SPRIGHTLY, WITTY,
SNEHAPRABHA
Costarred with
STURDY, HEROIC
KISHORE SAHU
in
PunarmilaN
BOMBAY TALKIES'
Song-and-Dance Drama
MAJESTIC
CINEMA BOMBAY

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

You Will Hardly Believe:—

That Y. A. Fazalbhoy will manufacture hair oils and face creams to get more experience of film production.

That Director Shantaram intends taking strong drinks to qualify for the direction of "Omar Khayyam." Other things he is practising now but without the wines he can't get a good kick out of them.

That Baburao Pai intends to become a publicity expert now that B. P. Samant has become a film distributor.

That inspite of P. K. Atre becoming a producer his stock-in-trade will be invested in another company to get a monthly dividend of Rs. 2,500/-.

That Sardar Chandulal intends to produce an epic called "King Cotton" starring himself.

That Chimanlal Desai intends to organize the National Studios on the same lines as he did the Sagar Movietone.

That Director Badami still thinks that Sabita should at least give him one good picture for all that he has done for her all these days.

That Production Chief Surendra Desai otherwise known as "Bulbul" (male) feels that Sadhona Bose's dancing talent will still need four more pictures to be completely framed. After that her dances will be packed in tins and kept at the British Museum for posterity.

That Director Modhu Bose needs a Bengali barber to shave his Bengali artistes. The Bombay barbers can't shave the primitive growth on the oily chins.

That Producer Jamshed Wadia would not mind a poor reception to the English "Raj Nartaki" so long as it helps Sadhona Bose to launch herself in Hollywood. Jamshed is too much of a gentleman to complain.

That B. N. Sircar has begun reorganizing New Theatres by dismissing all except his agents. Saigal, of course could not be dismissed because of Sardar Chandulal Shah.

That Babuseth Mamooji the Bombay agent of New Theatres does not like Sircar's idea of reorganizing as that amounts to conceding one to "filmindia."

That Director A. R. Kardar will now pitch his tent and menagerie in the Circo compound where he gets an ape man as a special exhibit.

That the tight-rope turn in Kardar's circus will be done by Sitara wherever the camp shifts, inspite of Sardar Akhtar.

That Recordist Arora goes wherever Sitara goes, as he is the only one who can record her sound.

That Director Mehboob owns the National Studios now that Kardar has been chased out by Chimanlal Desai, Mehboob's clever production chief.

That with the exit of Kardar, National has become a purely Sagar concern, though it took a year doing so.

That Sardar Chandulal Shah is closely watching the progressive evolution of National to help Chimanlal Desai to start a new concern for sake of old times.

That Sardar Chandulal helps every one selflessly in the production idea, as he did in case of Leela Chitnis.

That the only thing Sardar Chandulal did not like about the Leela Chitnis production was the unavoidable inconvenience caused to Bombay Talkies.

That Rai Bahadur Chuni Lall will warmly reciprocate by providing production facilities to Director

V. Shantaram

Chandulal Shah

Sohrab Modi

Chimanlal Desai

Rai Bahadur Chuni Lall

B. N. Sircar

'filmindia's Iraq Agitation Succeeds

Countryman Kanga thanks **"filmindia"** *and Indian press for their agitation. We thank Countryman Kanga for his bold expose which led to the agitation. Indian pictures which had been held up for a long time are now being released.*

C.-3.

INDIAN POSTS AND TELEGRAPHS DEPARTMENT.

Received here at ____ H. ____ M.

No. 2845

DF L.D 147 BAGHDADSUB 20 FA.O 22/21

LC EDWARD CINEMA KALBADEVI BOMBAY =

PUNJABMAIL OPENED YESTERDAY BAGHDAD

CAPACITY HOUSE THANKS FILMINDIA ALL

INDIAN PRESSES AND YOU FOR COOPERATION = KANGA

The sequence of entries at the beginning of this telegram is—class of telegram, time handed in, serial number (in the case of foreign telegrams only), office of origin, date, service instructions (if any) and number of words

This form must accompany any inquiry respecting this Telegram.

MGIFPAL.

Jayant Desai, regretting the inconvenience caused to Ranjit.

That Devika Rani will be given a public reception for selecting Ahmed Abbas as the only powerful story writer for the non-violent talents of Ashok Kumar. Anything stronger would have stifled the great hero.

That Baburao Pendharkar has again married in respectful obedience to the wishes of his old mother. He will now leave his new wife to serve his mother and join the Bombay Talkies as production chief.

That Distributor Chunilal Desai will find Leela Desai's dancing tour a more paying proposition than Ratan Bai's "Ghazi Salahuddin."

That Chunilal Desai might even go to Hollywood with Leela Desai before Sadhona Bose goes with Bulbul Desai. Whoever goes first, Ram Bagai will be there to float them.

That Surbhai Desai of Calcutta Film Exchange will say that Leela Desai has danced more in three minutes in "Nartaki" than an hour on the stage. And the Surati Boobies round him will say "Yes" in a chorus.

That when Leela Chitnis visited Lahore recently she accused the Punjabi students of bad marksmanship. They threw eggs at her which missed the mouth and crashed on the face. Sir Sikandar ought to provide the students with target practice.

That Director Shantaram doesn't know whom to select as the director from Badami, Jayant Desai. Ramchandra Thakur, J. K. Nanda, Jagirdar, K. M. Multani, Manibhai Vyas, Khosla, Alteker and Mubarak, for the third production unit of Prabhat, which Shantaram never wants to start. All are, however, waiting for the honour.

That with Mubarak, Hari Shivdasani, Kumar, Surendra, Nazir, Rafiq Guznavi, and Mazhar Khan all waiting to be Omar Khayyam in the new Prabhat picture, Shantaram doesn't know what to do. From his ancient grave even Omar is asking "What about me?". But Shantaram has no use for the real one. He wants an actor who can live—perhaps as Omar himself never lived.

That Publicity Man Menon will continue to write "Sanskar" advertisements for "Puja" to please Chimanlal Desai whose son, Virendra, directed "Sanskar."

That the Gramophone Company has invited Director Chaturbhuj Doshi to record for His Master's Voice as Sardar Chandulal Shah refuses to oblige.

That had it not been for Madhuri. Director Jayant Desai would be directing a Circo picture.

That Pandit Indra would have become the most hard-worked man, if he had talked less and written more. Few can compete with him in talking themselves out of a job.

That Cameraman Krishna Gopal, in the absence of

opportunities, is compelled to vindicate his expert knowledge by penmanship in support of the good work done by his pupils.

That Miss Gohar has purchased a new bungalow at Poona to rest herself after the heavy work in the studio.

That Begum Bibbo has become the prize puzzle for Producer Kikubhai Desai. Even the junior Kikubhai can't solve it.

That the six-foot Sohrab Mody will act the five-foot six Alexander. During all these years, Alexander the Great must have grown at least six inches, to be called "Great" still.

That Sohrab Mody will also become Firdausi, the poet, now that Vanmala (Atre's "find") has joined the Minerva Studios.

That the Film Corporation of Calcutta has already produced one version of "Algiers." We are now waiting for the pictures from the other studios.

That Babubhai Mehta, the writer of "Woman", has for the first time written an original story called "The House of Fazalbhoys." It is not a copy of "Rothchilds", all the incidents being new and different.

That Alexander Shaw the new Film Adviser, still in his thirties, will advise our producers who are well in their fifties about film production which advice the Indian producers have unanimously agreed to accept.

That Alexander Shaw will get his complete training of our industry from Y. A. Fazalbhoy's book "The Indian Film." After this monumental work, Fazalbhoy has applied himself to the manufacture of hair-oils and will now probably study the different problems of the hair—falling, superfluous or curling.

After reading "Indian Film", Alexander Shaw will know more about the House of Fazalbhoys than about the Indian films, which is as it should be. The knowledge will be further confirmed by a lunch at the Willingdon Club.

That Kardar's fascination for Hindu subjects is born from his craving to see ladies in his own home in the Deccani saries.

That Padmadevi having acquired a new face in Bengal, Baburao Patel keeps on publishing the old one, which he remembers so well and perhaps does not like to forget.

That Baburao Patel's love for Bengalis does not merely include Padma but embraces also Devaki Bose and others.

That a recent exhibition of this affection was the photo of Protima Das Gupta next to the editorial of "filmindia." Sadhona Bose is reported to have congratulated Protima on her success.

That when women talk of high ideals and platonic love they quote Baburao Patel as an example. Purely a self-defence measure.

That Durga Khote keeps on tyrannizing the screen with her presence in manly and unwomanly roles. The only man who thinks them romantic is, of course, Mubarak.

GIVE YOUR HAIR
the fragrance of
Amami

. . . IT LINGERS

Give your hair the wonderful luxury of a *regular* shampoo with Amami. The 47 ingredients in Amami—health bringing, beautifying herbs and tonics—have an amazing effect on the most disappointing hair. An Amami Shampoo makes hair feel fresh and clean and silky—it will give your hair a lingering, captivating fragrance. You'll find it so easy to set—and full of natural colour. If you are brunette—use Amami No. 1. If blonde or fair-brown—use Amami No. 5.

Friday night is AMAMI night

AMAMI LUXURY SHAMPOOS
Obtainable everywhere.

AMAMI Brilliantine

Try this 'Polished Loveliness'
To keep your hair sleek and polished—right in the fashion—simply use

That Music Director Anil Biswas always takes friends to hear his wife Ashalata singing on the screen. Friends appreciate the music knowing that some one else has sung those songs.

That two Punjabi film journalists are touring the country to convene the Indian Motion Picture Congress taking advantage of Mr. Satyamurthi's absence (who is in jail now). Probably they intend to elect Sir Sikander as the President.

That Sohrab Mody will give these Punjabi journalists a luncheon on the "Alexander" setting and present them with a page of advertisement each, not forgetting his own photo with Vanmala. That will conclude the second session of the Motion Picture Congress.

That Fazalbhoys are wondering how Chimanlal Trivedi of Circo could declare a dividend for his share holders when National can't even promise as much. That is very unfair and Chimanlal Trivedi must be pulled up by the Producers' Association. Ram Gogtay. please note and dig out previous facts and figures in support of the accusation. An appeal to the Government should be made if necessary.

In "Ummid" a Ranjit social picture, Ishwarlal and Prabha are well cast and between them they make good drama.

Mumtaz with this sweet looking partner gives an attractive dance in "Punar Milan."

That Publicity Expert Bakulesh complains that there are not enough producers and theatres in Bombay to engage his full talents in geometrical advertising.

That the geometrical designs of Bakulesh are reported to have been copied by the Italians in their military formations resulting in their rout and capture. The geometrical designs are equally effective in beating the box-office and like the Italians people keep running away from the theatres.

That the love scenes in the Marathi version of "Padosi" are more warm and thrilling than in the Hindi version, because Shantaram has not yet learned the art of love-making in Hindi. The result is that Anis proceeds on her own lines and Shantaram has learnt some good old tricks from her.

That after "Narsi Bhagat" the Multanis of Bombay waited in deputation on Vijayshanker Bhatt requesting him not to direct all the Hundis to Lord Krishna for payment but leave some business for them. Vijayshankar Bhatt gave a sympathetic hearing.

Bibbo is thinking in "Sneha Bandhan" a Great India picture.

That Film Critic Miss Clare Mendonca feels that if she can only write what she really thinks of the Indian films, there won't be any films left to write about.

That at midnight on Saturday, Film-Critic D. C. Shah of "Sunday Standard" can't see the difference between Leela Desai and Narsi Bhagat. People shouldn't be shocked if they read next day that "Leela Desai and Narsi Bhagat Dance At the Novelty." That "Novelty" is the old memory of Udayshankar's dance revival under Shah's patronage. Old Shah is a marvellous cocktail of ideas—old, new and imaginery ones—but all wrong.

That if you read a report as follows: "That Leela Desai appeared as exhibit four before Justice Blackwell in Vasantrao Marathe's case against Prabhat and the court was packed to capacity owing to Narsi Mehta's good singing which His Lordship also appreciated but Chimanlal Desai couldn't understand." This is Shah at his best because on the particular day he has been to the High Court for reporting a case, to Opera House to see Leela Desai's performance, to Vasantrao Marathe for the advertisement of Royal Film Circuit and there remembered the suit he filed against Prabhat, dropped casually to see the crowd at "Narsi Bhagat" and heard Vishnupant Pagnis singing and could not understand why Chimanlal Desai had refused to pay his bill a little earlier. All these incidents somehow got mixed up because of D. C. Shah's good nature and when the report is published the first man to be puzzled would again be D. C. Shah. And good naturedly he would ask his wife how it had happened.

That in the 1941 advertising tournament Distributor V. R. Mehta will win the Times of India shield for the largest amount spent in Anglo-Indian ways. That the Times people may also present an Anglo-Indian girl to V. R. Mehta for office purposes and poor Mehta won't realize that they have sent one more to feed.

That Pushpavadan Thakore Ranjit's publicity chief is a man of good manners. On the eve of the premiere of his new pictures he visits all the film editors but does not actually disturb them through modesty. He inquires from the peons whether the editors are in and feeling satisfied that everything is in order goes away.

Husband and wife in "Sneha Bandhan" E. Billimoria and Bibbo create a terrific drama that sweeps everything before it. It is a picture that must be seen.

Nur Jehan becomes more popular in "Ummid" a Ranjit picture coming to the screen very shortly.

That after "Raj Nartaki", the Sadhona Bose picture, Wadia Movietone have served notices on their entire staff—exactly as the Sagar had done after "Kum-Kum The Dancer," the first Sadhona Bose picture in Bombay.

That Kishoree, the Supreme Film Star, attracts more attention on the race course than in the picture. Even that makes Chunilal Desai proud of her.

That after paying for Chandramohan's pictures, you have to pay heavy bar bills to hear him repeat the performance.

That this year Film-Actor Kumar has suddenly gone social and is inviting every Prabhat friend to dinner—Idd or no Idd.

That the hitherto gentle atmosphere of Wadia Studios was unceremoniously debauched by the shameful heroics of some Bengali courtiers of Nartaki who; it is reported, severely mauled and manhandled a Gujarati journalist. In repentance, Producer Jamshed Wadia has decided to observe a week's fast and to erect a statue of the journalist on the spot where the member of the fourth estate was pilloried.

That Director Modhu Bose now moves about with his head down, unable to reconcile himself with the cultural exhibition given by his own people from Bengal.

That inspite of this disgraceful show people in Bombay still feel that they can learn a lot from Bengal which has always given a cultural lead to the rest of India.

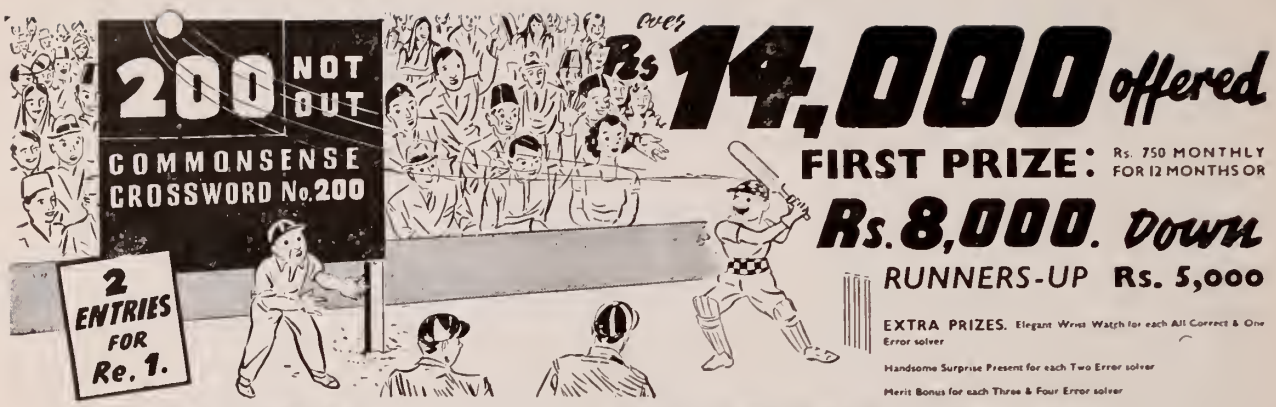
That with the arrival of Debaki Bose in Bombay, Baburao Patel will appoint a strong body-guard of girls to protect himself from similar assaults. But what about protecting the girls in the body-guard?

That while advertising "Punar Milan", Bombay Talkies mention 5 dances, 10 songs and 20 artistes. Elsewhere in the same paper Dewal's Grand Circus also mention 5 tigers, 10 horses and 20 artistes.

That Mr. Nadkarni the publicity chief of Bombay Talkies describes "Punar Milan" as follows: "The flame of sacrifice, fed on the oil of love, in life's sturdy lamp." Oh! for the love of oil or the oil of love, Nadkarni, spare us lest the "flame of sacrifice" will put out our "sturdy lamp of life." Why not let us see the picture? It is enough that it is produced by the Bombay Talkies.

If eyes can invite, these do. Prabha in "Ummid" a Ranjit picture.

MADHURI—Smart! Isn't she? Well, you will soon see her in "Shadi" a social picture of Ranjit Movietone.



"COMMONSENSE CROSSWORD" No. 200

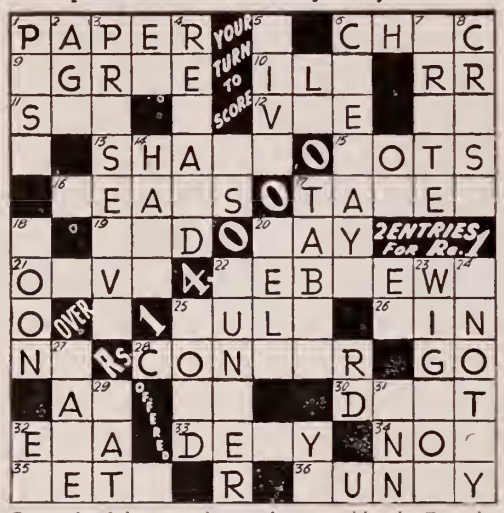
"Commonsense Crossword" No. 200 !—our second century !—and *India's Most Popular Pastime* goes merrily on, enriching the minds and the pockets of its countless devotees throughout India, Burma, and Ceylon, not to mention other lands still farther afield. In this Competition over Rs. 14,000 is offered in prizes. If you submit the best solution received, your reward will be Rs. 750 monthly for 12 months, or Rs. 8,000 Down—whichever you prefer. A further Rs. 5,000 will be distributed among Runners-up, and there are in addition the usual unlimited Extra Prizes in which you must share even if you make four mistakes. The fee is Re. 1 for two entries. A little practice now on the Square below may mean the little extra merit that gives you top score !

CLUES ACROSS

1. The most popular weekly one in the East is the *Illustrated Weekly of India*
6. Stylish
9. To concur
10. Unwell
11. Observe
12. To strive for superiority
13. How gratifying it is to this a conceited prig
15. Large quantity
16. Highly strung children are prone to unnecessary these
17. War naturally brings an abundance of new these
19. To clear or disencumber
20. Careful persons seldom this more than is strictly warranted by the circumstances
21. Jumbled spelling of *rove*
22. Jews
25. Man who is constantly this is seldom suitable for position of responsibility
26. It usually takes a long time to reform person who is addicted to this
28. To consult together
30. Food prescribed by physician
32. Series of years
33. Ultimately it usually proves futile to this the truth
34. Word expressing negation
35. People often underestimate the risks which they incur through these
36. Persons describable as such are usually extremely good-natured

CLOSING DATE, JANUARY 17th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of January 5th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of January 5th will be accepted.

CLUES DOWN

1. We all recall this from time to time
2. To grow old
3. Keep safe from harm
4. How often does something unforeseen "——" ambitious man
5. Emotional people are apt to this immoderately
6. Jumbled spelling of *clearly*
7. Angry
8. As a rule the more this a man is the more difficult he is to deal with
14. What the bald man conspicuously lacks
17. Article of furniture
18. We often fail to recognize one as such at first
20. Of paramount importance to most of us
22. Civilization has made wild beasts more vulnerable to this
23. Kind of wild duck
24. Naval slang term for midshipman
25. We seldom realize how much we are influenced by this
27. Henpecked husbands seldom this to oppose their wives
29. Apt to be more irksome in hot weather
31. A tavern

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Profulla S. Mehta (Ahmedabad)

When Saigal visited Ahmedabad, he was asked about the importance of the director, he said, "We, actors, are like dummies. We neither know the plot nor the story following. It is the director that dictates and we act as he dictates." What do you think of this smashing statement of Saigal?

It smashes Saigal as an actor. Saigal is only talking about himself and probably tells the tragedy of his own acting career. Well, we have several other actors who are not dummies like Saigal and who are intelligent enough to be trusted with the story and it is not necessary to dictate to them for an intelligent portrayal. Don't mind Saigal. His views on acting should not be taken seriously. New Theatres took him up for his voice which is a gift and not a talent.

R. Sivnath Sastri (Berhampore)

Who are the principal artistes in Shantaram's "Omar Khayyam"? Has Shantaram discovered any new finds?

Just at present in the story stage, Baburao Patel, Ahmed Abbas and Shantaram only keep on acting and the tears that follow bring tears to the eyes of Mr. Baburao Pai, the distributing partner, at the delay caused by this emotional disturbance. As regards Shantaram's find for "Omar Khayyam", you should see the new girl Jayshree in the heroine's role. Seeing her even Omar would wish to live again.

V. Krishnaswami (Madras)

Why don't you visit the South and see for yourself the chaotic condition of the South Indian film industry? A man of your guts might be able to tell our producers some home truths which they so badly need.

I don't know whether I shall be able to help the South Indian producers. Only those who can help themselves will improve. But I shall be visiting the South, probably in the second week of February and I hope to see things for myself, not to teach anyone anything but to learn for myself. I know so little of the South Indian film industry that if your producers would not mind. I would like to study their problems as my own.

If you are coming to the South. the students would like to give you a grand reception. It will be the homage of our budding intellectuals and you must not refuse.

Students have made "filmindia" what it is today, but I don't want a reception. I hardly deserve one. I am still a student, learning new things every day, and I would like other students to accept me as one of them and we can all have an informal picnic together—say at Adyar. You can write to Mr. Jayantilal Thakore of Famous Pictures, Bangalore and fix up the picnic appointment, as Mr. Jayantilal will be my principal "chaperon."

S. C. Rao (Nagpur)

What is Leela Chitnis doing now after her role in "Bandhan"?

Running down the weight for "Padosi". That is one of the first things Shantaram asked Mazhar Khan to do and Mazhar seems to like doing it.

No idea at all! She is probably on leave from Bombay Talkies but is expected to appear in another social picture from the month of March.

P. K. Abu Bakar (Calicut)

Is there any chance of marrying Kanan Bala?

None unless you kill her husband in a duel—as the French used to do.

S. Ramraj (Durban)

Please let me know whether Baburao Patel is a Hindu or a Mahomedan?

A Hindu by birth, Mahomedan in practice, Christian in ideals and Indian in outlook. Strange creature, isn't he? ....

Why are some Indian films directed by Europeans?

Because a hundred and fifty years of British rule has given the Indians an inferiority complex, particularly in case of those producers who employ the European directors.

T. Sreeramulu (Kadiam)

May I, for sake of curiosity, know why Miss Zeenath Zahara particularly dislikes Ashok Kumar?

Nur Jehan deserves a good ear—pull for many reasons, but Prabha has other ideas in "Ummid" a Ranjit picture.

Well, Zeenath being a woman enjoys the privilege of entertaining likes and dislikes without having to explain. This privilege was first established by Eve and man has never challenged it. Probably Zeenath herself doesn't know why she dislikes Ashok Kumar. But does she really dislike Ashok? She merely describes him.

There is something wrong between you and New Theatres?

Yes. New Theatres have stopped producing good pictures and I don't like it.

S. L. Nawani (Karachi)

Why are some of our actresses paid big salaries when they don't pay their way?

Because producers are men and believe in being chivalrous at the cost of business.

P. K. Satpute (Sholapur)

What is the mother tongue of Mr. Chandramohan? I am sure it is not Marathi.

In the case of Chandramohan, don't be sure of anything. Whatever language he speaks, whether on the screen or off it, must be taken as his mother tongue or he won't talk further. Whatever be the tongue, it is always a long one in the case of Chandramohan.

A. M. Malek (Godhra)

Can I ask why many people harass you by asking questions about you and Padma Devi?

Well, they don't embarrass me. It will take a lot more to do so. Some people like to have a few digs at me and I don't want to disappoint them. After all they are my readers and as such they have some right to toss me a bit.

Naishad Isht (Godhra)

I am very much disappointed to read your review of "Diwali." I have seen the film, guided by your review, and I dare say that it does not give the least entertainment as you say. One can appreciate your efforts to encourage a national concern—national because it is a Gujarati company in Bombay, but I feel that a critic should always be fair. I do not understand why Sardar Chandulal, with a very highly paid staff, has not yet reached the Prabhat or N. T. Standard?

In fairness to you I have reproduced your opinion of "Diwali." .It is now for Sardar Chandulal and Director Jayant Desai to answer for "Diwali." As a friend of Sardar Chandulal I, however, do not wish him to attain the N. T. Standard. He will then produce "Andhis and Har Jeets."

D. V. G. Rao (Proddatur)

Write all you know about Uma Shashi?

"Chandidas."

I am told that Naseem has a number of scars on her face?

No, not on the face. Naseem has, on the contrary, a lovely complexion.

S. P. Singh (Bankipore)

I like Leela Chitnis. I like her face, her figure, her blush. I like everything in her. Now tell me what is it that you like?

The illusion of youth she creates. By the way, how and when did you see her blush?

R. Johnnie (Durban)

A friend of mine insists upon saying that Leela Chitnis does not actually sing her songs in her pictures. Some one else does so. Will you kindly clear the point?

Leela does sing her own songs. Though she is not much of a singer, she does her job sweetly enough. And it is also possible for some one else to sing for a heroine and synchronize the sound with her lip movements. I wish they do so in case of Sabita Devi, whose pretensions for singing in her pictures outrage every musical ear in the audience.

Miss Nelon Devi (Durban)

Has Leela Chitnis any children? If so, how many?

I don't know how many but she has enough children to be many. Leela is our champion mother among our film stars.

Mary Carlyle (Lucknow)

It is a very tedious job to keep on waiting for one complete month to get your magazine. Why don't you bring it out weekly instead of monthly?

A weekly appearance is too much of a bother. A month is not much to wait for a good thing and waiting sharpens the edge of expectancy. If people get things when they want, what will be the fun in living?

Matam Panchali (Bangalore)

Your journal circulates here as a first class magazine. We are all anxious to establish personal contact with you. To see Baburao Patel in person and to chat to him, is to many of us, a fond hope and a proud privilege. Why can't you oblige and take the train?

The train will be taken in the second week of February, but in the meanwhile write to Mr. Jayantilal Thakore, Famous Pictures, Bangalore and take your appointment for fulfilling your fond hope and proud privilege, otherwise Jayantilal will pack me back without letting me see you. And, believe me, I will miss you too.

Wilayat Yousuf Zai (Hyderabad)

I want to know the home address of Director A. R. Kardar?

I think Kardar is looking out for some artistes for his new picture in Circo. Well, here goes the address: 3rd floor, Zaver Mahal, Marine Drive, Bombay. And I wish you all luck.

E. S. Unni (Calicut)

Why don't you criticise the South Indian films? Some of the Tamil films which I have seen have been simply abominable. I am of the opinion that a frank and honest criticism will improve matters.

You are right but where do I get the chance of seeing the South Indian pictures? They hardly come to Bombay and you do not expect me to run up to Madras to see them. According to you they are not worth it. The producers in the South must improve their pictures otherwise they will soon pay the ultimate penalty in failure.

Ehsan Hassan Khan (Aligarh)

In "Diwali Motilal kissed Madhuri so freely. Why this straightforwardness?

It was not so straightforward. It was only a camera kiss and therefore tricky work. But in ordinary life kissing must be straightforward to be some kissing.

Between two girls, Motilal is clearly acting in in "Pardesi" a Ranjit picture directed by Chaturbhuj Doshi.

Lalchand R. Chawla (Shikarpur)

Almost every picture of New Theatres nowadays is a failure. What should they do to enhance their reputation?

They should approach their work with greater sincerity of purpose with a desire to do better every day and not draw further on their old reputation which does not exist to-day.

Abid Abbas (Muttra)

I hate you intensely but I love to read "filmindia" over and over again. What is the reason?

You are a sick man. You have got that epidemic called "filminditis" which prevails all over India—in schools, colleges, clubs, homes and libraries. The disease is generally found in adults, both male and female, between 16 and 25 years of age. But cases have also been found among persons under 16 and over 25. While several rare cases have been recorded of persons over 50 being severely attacked by the colourful complications. The disease is infectious and is accidentally transferred from one person to another. It results in palpitation of the heart, dilation of the pupils at the colour complications, acceleration of the brain cells resulting in day and night dreams, high-blood pressure due to a peculiar type of a melancholia and a constant desire to imitate and look smart. The male patient often carries a blank, dreamy look in his eyes which brighten only when he meets a similarly suffering female or sees on the screen the parent germ of the disease. The cure lies in acquiring immunity by constant companionship with the disease, which, by the way, is also considered a fashionable malady of the the day.

Khursheed, charming as ever, attracts attention in "Pardesi" a Ranjit picture by Chaturbhuj Doshi.

Md. Rafique (Bhagalpur)

Daily at night, when I am sleeping, Kanan Bala comes and sympathizes with me. Please ask her not to be so kind to me.

Asked and she says she won't in future now that she is married. I will come and soothe you now.

B. Ram Prasad (Durban)

How is that Ashok Kumar, the dull man of the screen, has not improved in acting after being with Bombay Talkies for so many years? His lazy acting makes me lazy and then makes me sleep.

Which means that Ashok Kumar has a definite place in films. But don't worry, in the next picture written by Ahmed Abbas for Bombay Talkies, Abbas says that Ashok surprises even him, which, by the way, is not much but still is better than before.

Miss Leela Priyadarsini (Bellary)

Has any picture been produced to promote communal harmony?

Yes, "Padosi" of Prabhat is the most purposeful picture in this respect.

S. K. Supekar (Mysore)

Mrs. Snehaprabha Sahu has been called a "man-proof" girl in a film magazine. What is a "man-proof" girl?

From the very fact that Snehaprabha is a married girl, she is not so much "man-proof" as stated by the film magazine. Snehaprabha is too charming and feminine to be man-proof. If by "man-proof" the writer means a girl not susceptible to the attractions of a man, then in my opinion she is not much of a girl. There is no particular womanliness in a girl resisting a man inspite of herself. It is natural that every girl should meet her own mate some day and when a girl tries to become "man-proof" she denies nature its primary privilege.

Shaik Alli (Nellore)

Is it true that Hafisjee, the director of "Ghazi Salahuddin" has married Ratan Bai, the heroine of the picture?

He says so whenever friends get him in a corner.

How is that we don't see any trade announcements of New Theatres in "filmindia"? Have they stopped producing pictures?

Yes, good pictures.

Which is the most progressive film company in India at present and what is the main reason of its popularity?

The one most progressive in ideals is Prabhat. The other most progressive industrially is the Bombay Talkies. Prabhat has come to the top because of its sincerity of purpose and devotion to art without losing sight of the high purpose a film can be made to serve for the community. The Bombay Talkies demand attention because their activities are organized on a strictly industrial basis with entertainment as the primary aim of their productions.

R. P. Jamuar (Gaya)

What has happened to "Narayani" of Bombay Talkies in which Devika Rani was starring?

The picture has been dropped for good. It had too many sad memories attached to it.

Has Shantaram ever appeared on the screen?

Umpteen times in the silent pictures. He was cast so many times as "Lord Krishna" that he almost became a professional at it. One of the reasons, then, for giving him that role must have been his indifference to the milk maids round him. He has, however, never appeared in the talkies and I don't think we can risk him in the old role now.

In which of the two pictures, "Civil Marriage". and "Soubhagya" has Snehaprabha given a better performance?

I liked her more in "Civil Marriage." That role suited her bubbling personality more than the ascetic poise she was asked to court in "Soubhagya".

Ghanshyam J. Adwani (Karachi)

I am sure you must have noted with disgust the brazen-faced and absolutely misguiding reviews of Indian films on "The Times of India" screen page. The film critic—I am told she is a lady—obviously cannot fool all the people for all the time and now, I feel that the only reader she fools is—herself.

No, she is not quite alone in being fooled thus. Our producers and directors keep her good company. "The Times of India" is a commercial newspaper and does not worry about reviewing the Indian films correctly so long as the advertisements keep coming in regularly. And the producers are also not anxious for any criticism. As regards the person who writes, she is a lady alright—and will also make a stern critic if only she is allowed to write what she really feels about Indian films. But she is a working journalist and cannot afford to lose her job which has already been threatened so many times due to minor indiscretions. The best thing for a film fan to do is not to be guided by these reviews as the paper doesn't boast of any specialization in this particular job.

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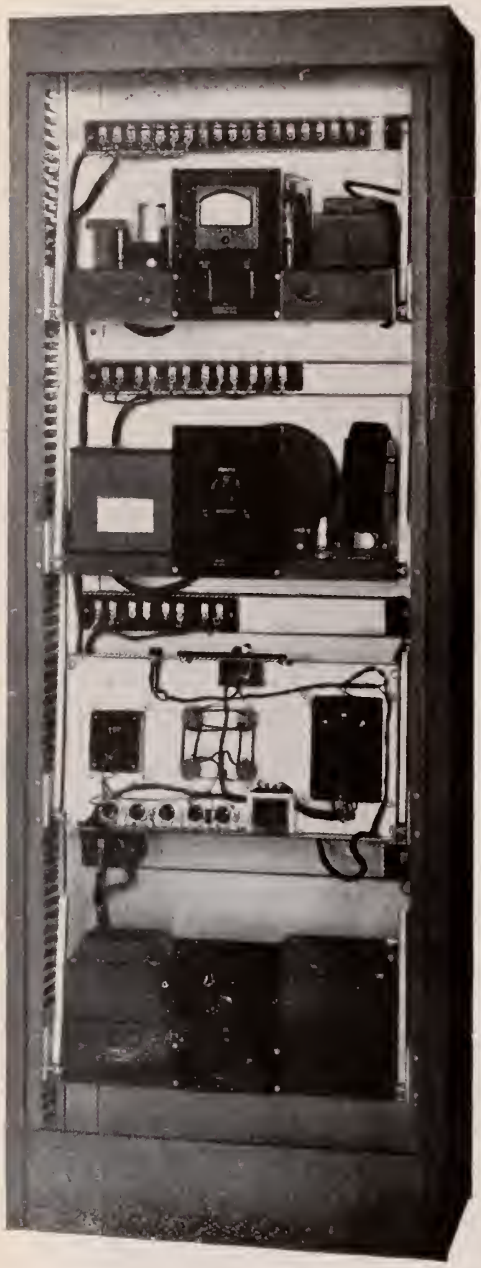

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"Deepak" Lacks The Light of Entertainment

Prithviraj Fails to Impress

Anant Marathe's Smart Performance

The theme of this story is quite attractive for the Indian screen though the idea is not new. It could have become a forceful screen drama if only the writer had exercised a little more intelligence and imagination in developing the story.

But as we find the story on the screen now, it betrays very restricted imagination and slipshod treatment from an intellectual point of view. And that is why the picture fails to appeal.

A close harmony between the medicine and the mind of the suffering one as a way of curing afflictions is the principal idea of the story.

FAITH CURE

Dr. Deepak, a young medical man is shown as enterprising enough to break away from the age-old traditions and experiments on faith cures in addition to medical help. He meets with opposition from his professional community who cancel his licence being outraged by Dr. Deepak's bold book on his pet subject.

But the cure of a young Prince obtains for him the affection of his patient who takes Dr. Deepak to his principality and there installs him as the Chief Medical Officer.

DEEPAK

Producers: *Circo Productions*
Screen Story: *Dwarka Khosla*
Music: *Timir Baran*
Songs & Dialogues: *Lajpatrai*
Photography. *Vasant Jagtap*
Audiography: *R. G. Pillay*
Cast: *Prithviraj, Ashalata, Vatsala, Anant Marathe S. Nazir etc.*
Released At: *Imperial Cinema*
Date of Release: *14th Dec. '40.*
Director: DWARKA KHOSLA

Motilal and Khursheed in "Pardesi", a Ranjit picture

Indu Rani in "Alauddin Leila" a Mohan picture.

Mrs. Snehaprabha Sahu gets her first stellar role in "Punar Milan."

In the State, Dr. Deepak introduces many a new hygienic method and becomes eminently successful. His success secures for him the enmity and opposition of the State Physician who soon creates trouble.

Dr. Deepak, in wider interests of humanity, is called upon to end the life of a dangerously diseased woman, but due to the machinations of the State Physician is accused of murder and sentenced to imprisonment. His sweetheart, Bina, herself a medico, shares Deepak's views and finds herself miserable in consequence.

Very soon Bina gets the feareful disease and Dr. Deepak is called from the prison to attend to her. He is asked to make a supreme decision regarding the life of his sweetheart. But ultimately the drama solves itself to a satisfactory ending.

The production values are poor all round. The few good situations in the picture become ineffective because of rotten and insipid dialogues. The writer tries to be high-sounding and philosophic at several places, but in doing so betrays rank ignorance of his purpose in view.

Sound and photography are mediocre. Music shows a slight improvement, but is of the time-worn

(Con. on page 48)

"QAIDI" Is Unsuitable For Children

Romola Gives A Popular Performance ! Story Lends Glamour To Crime

This social picture of the Film Corporation of India can hardly be called an original subject. It has been so completely inspired by "Algiers" featuring Charles Boyer that at many places one feels like seeing vital parts of the foreign picture. Of course, to prove the writer's pretensions of originality, "Algiers" has been changed a lot to become "Qaidi" and yet the poor attempt to copy is so obvious, that one cannot help but pity the poor story writer.

In other places we recognise scenes from "Dharmaveer", specially the flower girl and her song, and parts from "Baghban", with flowers and prisoners.

From the production point of view "Qaidi" is a distinct improvement over the previous productions of the producers and yet one cannot help but feel that all the labour, energy and money have been wasted when one stops to consider the unfortunate treatment of the subject.

GLORIFIED CRIME

Streamlined crime runs riot through the entire story. After the first pangs of hunger, there is an interlude of jail life and then the hero escapes to become a gang leader with power, romance, riches and thrills as a setting to his "heroic" career.

He is shown as a modern Robin Hood, robbing the rich and paying the poor and in between extolling the philosophy that urges him to do so. Quite a popular role from the view point of the masses but at best it is a criminal's role and as such becomes menacing to the young minds because of the glamour surrounding it.

The death of this criminal is also glorified by bringing it about in a Masjid through sheer accident rather than as a well-deserved punishment for his numerous crimes. The police Inspector, symbolising law and order, calls the criminal a friend and while arresting him states that he is doing his stern duty, thereby implying that his duty is often divorced from humanity.

In many other ways, the life of this criminal is glorified and made attractive throughout the picture and as the story is principally based on him, the other balancing features become merely incidental, and are soon forgotten.

QAIDI

Producers: *Film Corporation of India*
Story and Dialogues: *S. Fazli*
Songs: *Arzu*
Photography: *M. N. Malhotra*
Audiography: *A. Hazra*
Music: *B. Chatterjee*
Cast: *Nandrekar, Mehtab, Romola, Monica Desai, Wasti, etc.*
Released At: *Lamington Talkies*
Date of Release: *14th Dec. '40.*

Director: S. F. HASNAIN

The final impression that is left behind is that crime as glamoured and glorified in the picture is certainly an attractive proposition in life.

And from this point of view the picture is an unhappy fare for young children.

AN INCIDENTAL STORY

The film story is simple. Aziz, an impoverished graduate is looking out for a job with a mother, a sister and a brother dependent on him. He doesn't get the job. Starvation faces the family. The brother becomes very ill and dies. Aziz commits a crime to give his brother a decent burial, but is arrested and sent to prison. While in prison, his mother dies leaving his little sister on the streets.

Years pass by. Aziz escapes from the prison and by a filmic coincidence is saved by his own sister who is now a dancer. He escapes to a convict settlement, immune from the police interference, and there becomes a gang leader.

Romola makes the picture romantic.

As a gang leader, he begins on a career of crime and falls in love with the niece of the previous leader whose ward Aziz had become. In between he meets the dancer, his sister but without knowing so.

The climax is reached when, the dancer decides to renounce the world and retire and comes to Aziz's home to entrust her worldly belongings to him. She is, however, followed by the Police Inspector who surprises both of them and in an attempt to save Aziz the girl is shot dead. But before dying, Aziz comes to know that the dancer was his sister.

Aziz surrenders himself to the custody of the Police but while passing the Masjid, he hears the call to prayer and rushes up the steps. One of the assistants of the Inspector thinking that Aziz was escaping shoots him dead.

Simultaneously, to complete the tragic drama Salma, Aziz's sweetheart, also dies by a fall.

POPULAR ROMOLA

Nandrekar as "Aziz" has given a better performance than he did in "Hindusthan Hamara." His diction

(*Con. on page* 43)

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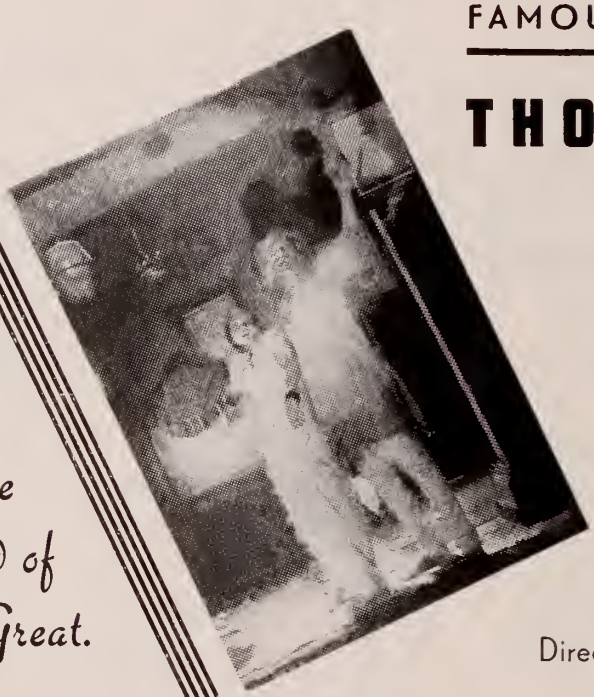

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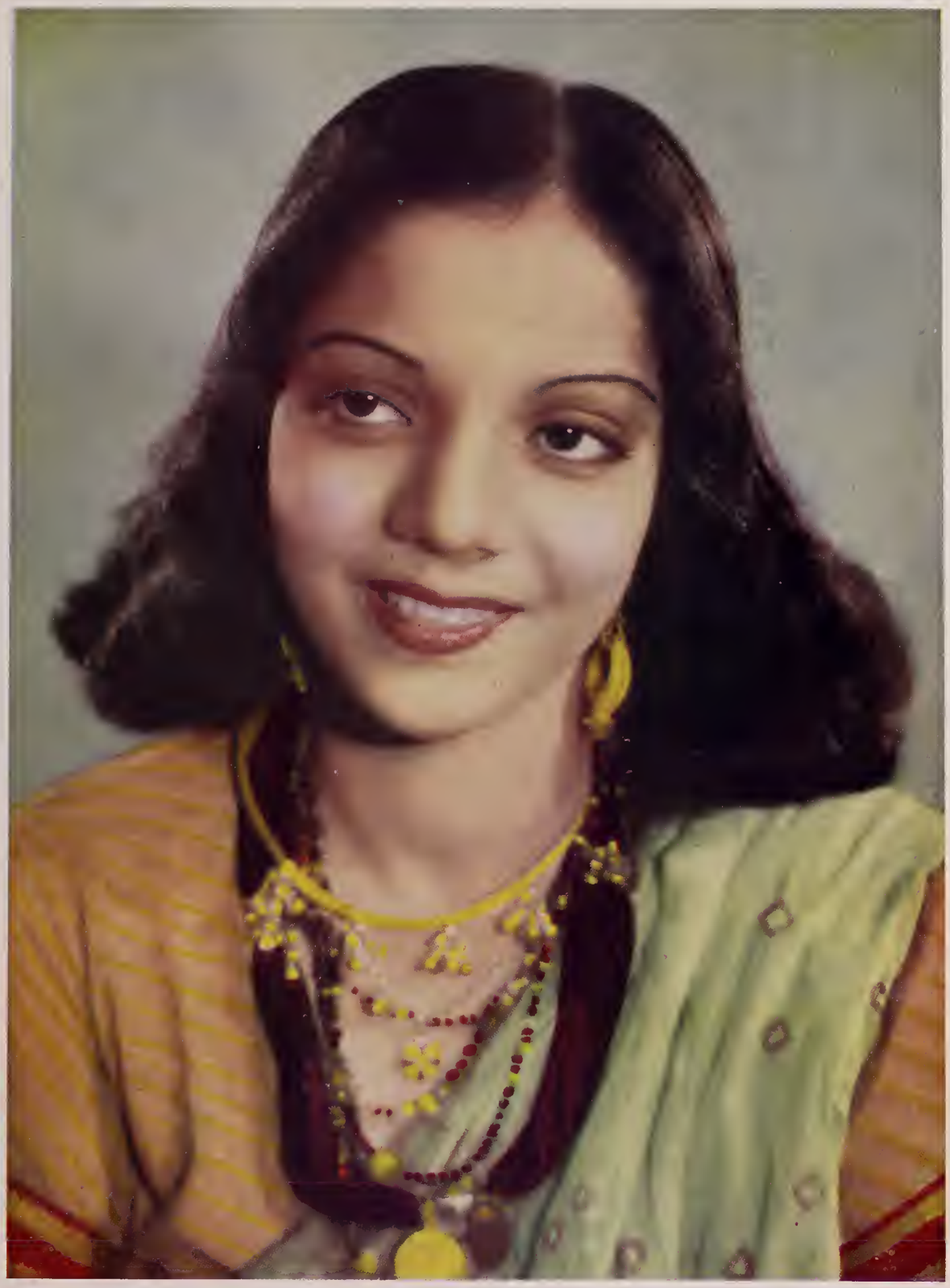

SNEHAPRABHA—This talented artiste gets her first heroine's role in "Punar Milan" a Bombay Talkies' picture now on the screen at the Majestic.

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ROSE—Smart and charming as usual returns to the screen in "Mala" a social picture of Prakash.

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TO THE BETROTHED
IT'S A SWEET SENSATION . . . !

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BOMBAY

And Many Other Places Throughout India

DIRECTED AND PRODUCED BY
WINAYAK

Starring
Damuanna Malwankar, Jog, Shakuntala, Damayanti, Baby Vimal, *and* **Vasant.**

NAVYUG'S NEXT

"AMRIT"

PRODUCED AND DIRECTED by
WINAYAK

Story: **V. S. KHANDEKAR** Photography: **PANDURANG NAIK**

CAST:

MEENAXEE, LALITA PAWAR, BABY DEVI, BABURAO PENDHARKAR, DAMUANNA MALWANKAR, SALVI, MASTER VITHAL & WINAYAK.

Distributors: **PEERLESS PICTURES,** 116, Charni Road, Bombay-4

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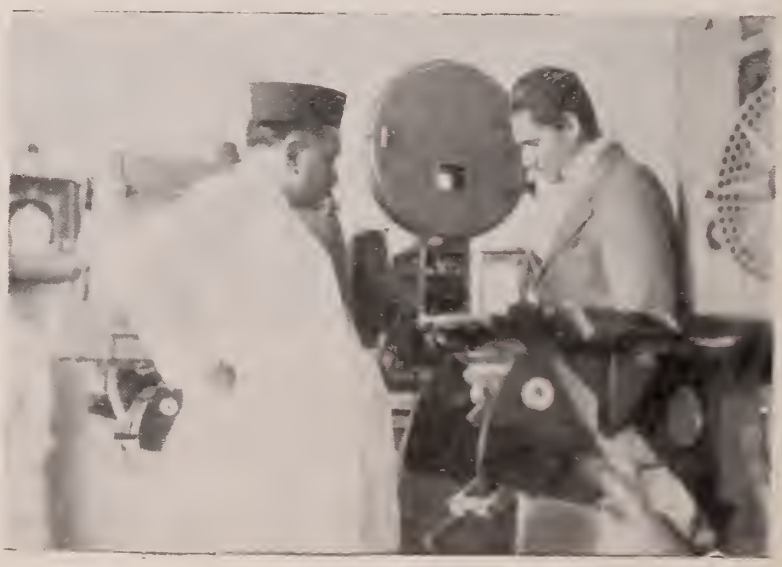
● "Lansing" the Living Sound for all progressive theatre owners.

The New Adarsh Talkies, Amraoti, fitted up with the Lansing Sound System.

● On the 22nd December 1940, Mr. V. R. Mehta, the renowned distributor of Bombay opened to the public, Amraoti's most up-to-date picture house "THE NEW ADARSH TALKIES."

Mr. V. R. Mehta, Mr. M. S. Karandikar and Mr. S. C. Bunage have a moment to themselves amidst the huge crowds that attended the opening ceremony.

● The proprietors of "The New Adarsh Talkies" fitted up the Lansing Sound System to obtain the most modern and True-to-Nature Sound reproduction of the present day.



Mr. Karandikar explaining some distinguishing features of the Lansing Sound System to Mr. V. R. Mehta, the premier distributor of Western India.

Kardar Produces The Best Picture Of The Year

"Puja" Becomes A Thundering Success!

Sitara's Sparkling Performance Moves Audiences

With "Puja", Director A. R. Kardar enters the exclusive coterie of the great directors of India.

As a picture "Puja" is a lovely idyll. Kardar's masterly direction has given this social subject a lyric rhythm which tunes excellently with the emotional design inlaid in the theme.

Though the picture has been released at the tail-end of the year, it is certainly a picture worth waiting a year to see and considering the high standard of technical efficiency and other production values attained, "Puja" easily becomes the Best Picture of 1940.

In a story, very simple to understand and inspired by "The Old Maid", a Warner picture, Director Kardar has instilled his masterly art with such a deft skill that almost every situation becomes an artistic cameo of transcendent beauty of emotion and execution. Any other ordinary director would have failed ingloriously to give the poetic rhythm which Kardar has given to this otherwise thin story and has made it not only interesting but gripping till the end.

STORY OF TWO SISTERS

Rama and Lachhi are two young sisters. Rama, the elder sister, is in love with Darpan, a young man from the neighbouring village. They meet secretly and have many a romantic interlude, known only to the younger Lachhi.

The wedding of Darpan and Rama is soon arranged, but in the joy of the settlement Darpan rides back dangerously and meets with a severe accident which gets him bed-ridden. Darpan's father disapproves of the marriage and intercepts the messages which the boy sends to Rama. With broken bones Darpan is lying at home, unable to do anything about the wedding. On the wedding day the bridegroom is not there and in desperation Rama's mother gets her daughter married to Thakur Balwant Rai who had always been keen on the union. Rama had agreed to the marriage, believing Darpan to be a trickster and liar. Darpan, however, manages to reach there on the wedding day and feels that Rama had let him down by outraging his love and trust. He swears a dire vengeance and makes a tryst with Lachhi. Next day in the neighbouring jungle, Darpan outrages the chastity of Lachhi and leaves her, laughing, to face the world.

PUJA

Producers: *National Studios*
Story and Dialogues: *M. Sadiq*
Songs: *K. Shatir Guznavi*
Photography: *P. G. Kukde*
Sound: *Arora*
Music: *Anil Biswas*
Cast: *Sardar Akhtar, Sitara, Jyoti, Zahur Raja, Satish, Sankatha etc.*
Released At: *Pathe Cinema*
Date of Release: *28th Dec. '40*

Director: A. R. KARDAR

Director A. R. Kardar enters the exclusive coterie of the great directors of India.

It is a picture of the four fathers of a new company called "Nishat Productions" at present intended mainly for pictures in Punjabi. From left to right: Mr. A. R. Kardar (producer), Mr. J. K. Nanda (Director), Mr. Babuseth Mamooji (Distributor) and Mr. K. H. Kazi (Distributor).

Damuanna Malwankar makes comedy in "Lagna Pahawe Karun" a Navyug picture at the West End Cinema.

Lachhi, hitherto gay and carefree, now becomes an afflicted woman. The smile that used to light her face suddenly fades away with the thought of her carrying the sinful burden of Darpan's vindictive crime.

Lachhi is on the point of being a mother. The news, which she imparts to her old mother, kills the old woman and Lachhi is soon left under the protection of Thakur Balwant Rai her new brother-in-law. Almost an orphan, with a secret which she cannot share even with her affectionate sister Rama, Lachhi passes her days with sobs and tears. This enrages the Thakur who speaks rudely to her and asks her to go out of the house.

A MOTHER IN SECRET

In the night Lachhi escapes and takes refuge in a forest shrine where an old Pujarin gives her shelter and offers protection. There, away from the prying eyes of the world, Lachhi becomes a mother. She names the daughter, Bina.

As the daughter grows up, Lachhi recovers a bit of her old gaiety but one day she meets a traveller who carries news of her hiding place to her sister Rama. Rama comes to take her sister back and for fear of exposing her child Lachhi returns home with Rama, leaving the child in charge of the Pujarin.

But that very night a storm breaks out and the young mother can't stay away from her little babe The craving of her erstwhile warm womb drives her through storm and rain back to her daughter and once again the mother and the child are united. But Rama follows her sister to dissuade her from her madness and arrives at the temple to find a lovely little baby sleeping on Lachhi's motherly breasts.

Rama, whose ideas of family honour were orthodox and puritanic, is staggered at the sight of an illegitimate child and in merciless words she condemns her own sister, but Lachhi prays for forgiveness. Relentlessly, Rama wants to know the name of the monster who forced the sin on Lachhi and when Lachhi mentions Darpan, Rama is stunned.

The next minute Rama becomes like a mad tigress robbed of her prey. She accuses Lachhi of stealing her lover and with one venom on another she curses her sister and leaves.

A MOTHER INCOGNITO

Some time later, Rama's husband and child die and now she is left alone, ill and without solace. Lachhi,

This seems to be an eating situation in "Puja" a National picture at the Pathe.

knowing this, runs to Rama and both the sisters decide to live together with the child. As a concession to society the child is adopted by Rama and for the sake of the child, Lachhi agrees to remain an incognito mother.

Years pass by. Bina now grows into a wilful lovely maid calling Rama her mother and knowing Lachhi as a maid of all jobs.

Through many a situation during all these years, Lachhi has to suppress her motherly instinct in the social interests of her daughter. But one day she finds her wilful little maid singing a love ditty and preparing for a love tryst. Like a lightning the past comes back to her and she remembers Rama's trysts and their tragic end.

In a quarrel between Rama and Lachhi, Rama refuses to interfere with the girl's frolics. Lachhi tries to stop the girl herself but is slapped and spitted at by her own daughter. A grand climax is reached in which the daughter overhears the talk between the two sisters and discovers the truth about her own mother. Repentant, the girl seeks forgiveness from her mother. The ending is popular—perhaps it is made popular at the sacrifice of some dramatic values.

ANIL'S BEAUTIFUL MUSIC

"Puja" is a wrong name to the story. There is nothing in the story to justify that. The writer seeks to portray the dangers of clandestine loves and unbridled emotions against which parents must protect their grown-up daughters. While conceding a lot to society and making Lachhi the heroine of the story go through unbearable sufferings merely to keep a face, a truth is established that a mother, legitimate or illegitimate in the eyes of society, is still a mother, something found only once in a life-time.

And in that solitaire "Mother" is the entire story of "Puja."

Beautiful dialogues tuned to the emotional heights of every situation, give distinction to the picture. Well written songs, more beautifully sung, lend pleasing poetry, while good photography soothes the eye.

The sound is neglected at places being unnecessarily harsh and metallic. One of Jyoti's songs becomes an unfortunate casualty.

Anil Biswas scores very well not only by giving popular and beautiful tunes, but by contributing a song, very beautifully sung.

Do Not Miss

"PUJA"—*produced by National Studios, featuring Sardar Akhtar, Sitara and Jyoti and directed by A. R. Kardar*

It is easily the best picture of the year.

BABURAO PATEL

Shanta Kumari plays the leading role in Famous Films "Dharma Patni" in Telugu.

SITARA'S TRIUMPH

Sitara easily gives the best performance among the lot. It is incidentally the best in her screen career so far. The restraint shown by the director in not giving her a dance is admirable. The screen dances are becoming a bit tiresome now, with even Bibbo dancing. In a three-phase role of a flippant carefree girl, of a young woman oppressed with a social secret and of an old mother torn between love and duty, Sitara scores a triumph by good acting and beautiful singing. Superb in both pleasant and pathetic situations, Sitara practically monopolises the show and runs away with the admiration and sympathy of the audience.

Sardar Akhtar gives her usual good work but somehow one feels that she is not suited for long emotional dialogues with her thin voice which lacks modulation. Her part, however, she has acquitted very sincerely.

Jyoti is quite sweet, both in song and action. Her smooth face and the illusive "it" were well exploited by suggestive camera angles.

The weakest part of the picture is the crowd of very mediocre male artistes. Almost every one of them is perfectly useless, if one can be perfectly so.

Zahur Raja, I think, makes a maiden appearance on the screen and he becomes so stagy and clumsy that one feels like sympathising with Kardar.

Amir Mallik and Satish should leave the screen severly alone, if what they give in "Puja" is their very best.

Well, "Puja" is a picture you must see. It is Kardar's best, National's best so far and the Best Picture of 1940.

The picture can have a very long run, if only its publicity will mention something more of its theme and its social significance.

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PUJA

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Direction:	**A. R. KARDAR**
Music:	**ANIL BISWAS**
Recording:	**ARORA**
Photography:	**KUKDE**

PUJA

STARRING

Sardar Akhtar & Sitara

with

Zahur Raja, Jyoti, Sankatha Prasad, Satish, Sunaina Devi, Bhudo Advani and others.

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Goodbye Indian Films

An Englishman Looks Back And Remembers Our Attractive Heroines-Praises filmindia And Tells Some Home Truths

Gives Timely Tips To Producers

By: John Alexander

I am leaving India this month exactly a year after my arrival here. I have never seen an Indian film outside this country, and I doubt if I shall for a long, long, time. So this is goodbye to Indian films—and a few parting words.

I remember very vividly my first visit to an Indian cinema. It was in Kathiawar, five days after I stepped off the boat. The Rajkot cinema was showing a Flash Gordon serial, and, in England, I had been a great Flash Gordon fan; to find one of his films in this exotic Oriental centre struck me as a worthy achievement for Western culture!

The cinema was in a narrow street, like all the streets in Rajkot, and I found great difficulty in manoeuvring my car anywhere near entrance. There I saw a flaunting placard—"Orchestra here—Upper Classes here." Feeling superior to the Orchestra, I went into the Upper Classes. After the opulence of the British picture houses, I was impressed by four things; one was the fans (I was not yet used to their ubiquity); the second was the poorness of the lighting in the auditorium; the third was the interval, sprung on me in the middle of the film; and the fourth was my arm chair—admittedly the springs had fought the good fight and had expired some years ago—but still an arm chair.

Most of these remarks could have been applied to the Indian cinemas I subsequently visited elsewhere, mostly in Madras. Only in Bombay (at the Roxy, the only Bombay cinema showing Indian films I have visited) have I found a standard of comfort approximating to the European. On the whole even the best seats in the Madras cinemas were singularly uncomfortable, and considerations of leg room, particularly, seemed to be ignored.

THE OUTRAGEOUS INTERVAL

Now the interval. Personally I approve the principle very much —one of the excellent things about that excellent M G M film, *"The "Great Ziegfeld"* was that it was made to be interrupted by a three minute interval. I find the pause gives one time to collect one's thoughts, to analyse the film to-date, and to guess at its ultimate value. (And I have found myself, during Indian pictures which shall be nameless, positively praying for the brief respite !)

Sardar Akhtar gives a beautiful performance in "Puja" an A. R. Kardar production of National Studios.

But some managers choose their moments oddly for cutting into the film. I remember in the Flash Gordon epic; Flash was cornered; he had lost his magic pistol; the Cave Dwellers were advancing on him with menacing gestures—then, just as I was trembling with anxiety, the lights went up, and I was told, from the screen, what sort of "beedi" I would love to smoke.

Others put the trailers (and what a lot of them at a time! Surely it's enough merely to have one of the next attraction, not of the attractions for weeks to come!) in the interval—and that seems to me a great mistake. Not all, though, will reach the heights of the following bit of exhibiting brilliance I saw in Madras. I was watching a Hindi picture, and, not knowing Hindi, I was following it with the most rapt attention. I was, getting along all right and had gathered who the heroine was expected to marry and other such important details, when suddenly the film took an incomprehensible turn. Characters appeared that I had never seen before; the locality changed, and from being a comedy, the film became the darkest of tragedies, in which flood, fire and murder followed each other with bewildering rapidity. I enquired timidly of the manager, thinking my cinema sense must have been at fault; he told me genially that the trailer of next week's attraction had got mixed up with the feature! Fortunately these mistakes seem to be infrequent.

Showing trailers in the interval is due, perhaps, to the exhibitor, like the producers (of which more later) underrating the intelligence

With her hazel eyes Anis makes "Padosi" an attractive picture for love-sick people.

of his audience. If one is fully to appreciate the finer points of a film one must be allowed to see it steadily and see it whole. The interval itself doesn't matter so much, but the distraction of seeing other films in the middle of the big picture is bound to affect the continuity in one's mind.

Even advertisements take one's attention away; I would put forward a strong plea that the advertisements should be displayed before the programme begins. Doubtless the exhibitor is a hard-up individual, always eager to exploit new sources of income, but I feel the advertiser could be induced to take his space before and not during the performance; after all the hall is usually full enough, and the audience, which provides the revenue, has, or I hope it has, the right to see its pictures shown in the best possible manner.

THE AUDIENCE INTEREST

And this brings me to the spectator, the long suffering and inarticulate half of the entertainment business. But, in India, I have found, not so inarticulate after all. Coming from the home of the public school and the bulldog reserve, I was very impressed by the enthusiasm of the audience. (This does not, perhaps, apply to a cinema I visited in Coimbatore in South India. Immediately in front of the screen there was an open space, about forty feet square. There the floor was dotted with figures sleeping the sleep of the just! The film was one of those American Tropic masterpieces, featuring throbbing loves and exotic passions, and I was tempted to join them, only the floor looked so hard).

Even in sophisticated Bombay I found the audience beating time to the songs and joining in them when they knew the tunes. And the applause for the hero and heroine and the hisses for the villain—it took one many years back to the days of the silent cowboy films. The triumphs of Flash Gordon in Rajkot were greeted with merry cries of approval, and the boring sequences elicited a hum of conversation, alternating with the explosions of spitting and shifting about.

One Madras cinema was so perturbed by this that it installed two red light announcements. "Silence Please". in English and Tamil, which were flashed on when the

With this sweet arrogance of her youth Jayshree makes the man dance in "Shejari" a Prabhat picture in Marathi.

dialogue became inaudible. (This was quite often as the boring sequences were many. The film was a three hour Tom Mix—a condensed serial—and the management had seen fit to mix up all the reels so that the plot was entirely inexplicable).

This is a very valuable thing—the participation of the audience in the film. and it shows more than anything else (even than the mammoth circulation of that paper 'filmindia') how film-conscious the Indian film pubilc is. The producers will do well to humour it, and not to exploit it too far with inferior films. The quality of excitement in the audience had largely been lost in the European and American public; deluged with second rate films they have become *blase*, and it takes a film in a thousand, a *"Fury"* or a *"Grapes of Wrath"* to rouse them out of their stupor.

These gazelle eyes of Jayshree will hypnotise you in "Shejari", a Prabhat picture in Marathi.

A COOLIES' FILM

And now for the producers. The dominant impression I have carried with me is that the Indian film is made for money and for nothing else. The few exceptions, Mr. A. K Chettiar's *"Mahatma Gandhi"*, for instance, and *"Achhut"* (which, in spite, or rather because of its theme was probably as great a money-maker as any of them) are nothing more than exceptions.

The flame in his hand has kindled a new flame in the heart of Anis in "Padosi", a Prabhat picture in Hindi.

It seems to me that the basic element in Indian life to-day is a political or social one—to ignore social questions, or to skate over them in a half-hearted way, is short-sighted. One day the Boy-meets-Girl theme, interspersed with thousands of feet of songs and conversation, will not be so popular; and to cling feverishly to the byeways of Indian life is to alienate the greater part of the progressive and intelligent public. Even now I find the Indian intelligentsia, Hollywood and Elstree fans, unwilling to go to Indian films in spite of the nationalist appeal. Like the Chinese students who call their war a "coolies, war", the Indian intellectual, with more justice, will call the Indian film a "coolies' film".

This tendency helps to drive still deeper the already existing wedge between the intellectual and the Indian masses. Yet the films are not genuine mass films; they are artificial middle class productions,

That is the wild abandon with which Jayshree captivates in "Shejari", a Prabhat picture in Marathi.

preaching down to the masses. They have neither the proletarian hardness of "The *Grapes of Wrath*" nor the middle class satire of *"The Women"* and *"My Man Godfrey."* The middle class heroes, like Ashok Kumar, dressed in their simple raiment and adhering (it seems) to the Congress constructive programme, are fairy puppets with roots in no class at all; they are there as Boys to sing their songs and to meet their Girls.

The Madras Telugu and Tamil pictures are nearer the people, in the sense that they are crude and raw, and have a lot of anti-Brahmin slapstick; but they have not the technical advantages of Bombay and Calcutta. And one feels that, given these, they will be as artificial as the slickest of Bombay talkies. The money obsession is there; the only thing is that they can't fully make use of their opportunities.

TIRESOME AND FAMILIAR TYPES

Then again, and I noticed it particularly recently when I saw "Bandhan" the plots are too simple and the characters too stylised. Formula, I thought, for the Nice Young Man: simple dress, simple behaviour, pleasant smile, not much money, feeling for the poor. Formula for a Nasty Man: smoking cigarettes continuously, wearing European dress (always a most sinister sign!), interested in making money (probably has a lot of it), no feeling for the poor. Formula for a Nice Old Man: a wise and understanding smile, feeling for the poor (in spite of being a wealthy Zamindar or Lawyer), appreciation of tradition allied with ability to assimilate the best in the new ideas, probably ailing in some way. And so on. As soon as you see these people on the screen you know exactly how they are going to act. The possibility of subtlety in the interplay of character and emotion is ignored.

This simplification of character leads to a simplification of plot. Great dramatic tragedy, whether in films or plays, carries with it a sense of inevitability; the characters are formed in such a way that, however terrible the things they do, you feel they have done them through some inescapable necessity, whether of heaven or of themselves.

It is a feature of melodrama that the sense of inevitablity is absent; and Indian films are melodramatic in the extreme. There seems to be no reason for the horrible events, the deaths, partings, injuries etc. They seem to be accidents, accidents designed to keep the film going for

Never before was such a huge community dance shot for an Indian film as is done in "Padosi", a Prabhat picture directed by Mr. Shantaram.

the usual (and excessive) three hours.

ATTRACTIVE FILM HEROINES

These are, purposely, sophisticated criticisms. I have tried to judge the Indian film more on its potential than its actual value. I know that, in the present state of both Indian education and the age of the film industry, the mass audience provides the revenue. But it seems to me that, if Indian films are to have their world-wide market, they must get rid of some of these chains of artificial simplicity, and take on a more definite and intelligent character.

There are many things I have enjoyed about them. One is the exhilaration associated with a new industry, as yet, I imagine, not wholly dominated by the wealth and organization that limits Hollywood Another is the songs, another the spontaneous gaiety of some sequences, notably the building of the new school in *"Bandhan"*, and last, but by no means least, the attractions of Indian film heroines, often more fascinating in 'filmindia' than on the screen.

And so, as Mr. Fitzpatrick of the travelogues would say, good-bye to the Indian film—I hope *au revoir*. And my only contact with Indian films in future will be 'filmindia' the paper which introduced Indian films to me and of which paper India and the Indian film industry may well be proud.

Come, invites Anis, and see me this way in "Padosi", a Prabhat picture in Hindi.

In "Punar Milan", a Bombay Talkies' picture, Snehaprabha draws the crowds with a dance in the street.

(Con. from page 23)

and pronunciation of Urdu however remain faulty.

Romola becomes immediately popular with the audiences because of her coquettish charm and beautiful dialogues.

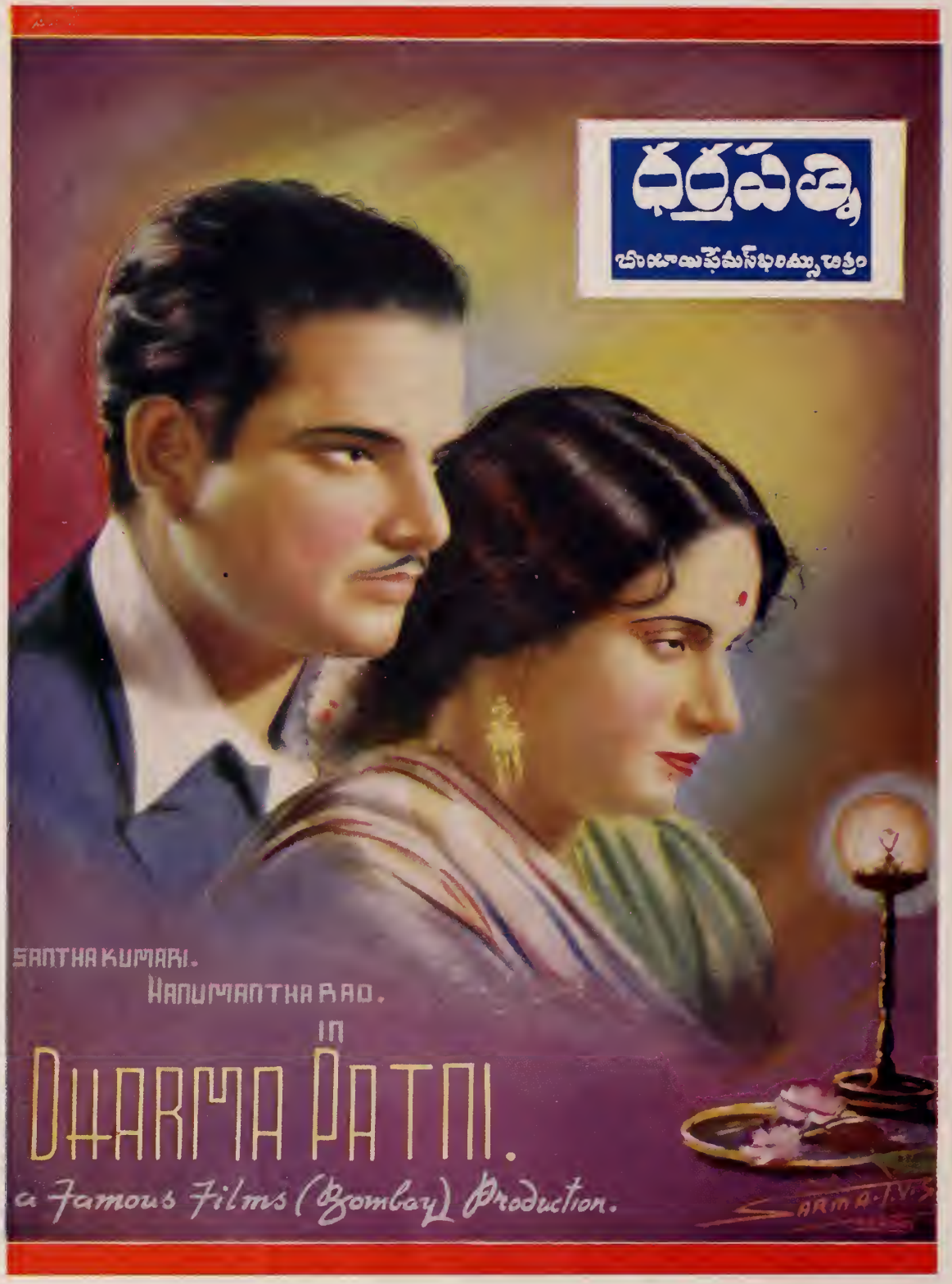
Wasti has improved beyond recognition and his portrayal as the Inspector of Police is quite good.

Monica Desai is not much of an artiste. She gave a small dance which was quite nice but her dialogues were just awful.

If Mehtab went from Bombay to Calcutta to play this role, she has hardly done enough to pay back her railway fare. Her makeup was bad, making her long nose longer and her performance was very artificial.

Photography is quite suitable, the sound however needed more care. The songs are well written and well sung. The dialogues are attractive at places but are constantly punctuated by time-worn idioms. The direction is quite imaginative and intelligent and promises a good future to the director.

Well "Qaidi" is rather a grim entertainment with all the principal characters dying in the last reel and it is definitely not suitable for children with its glorified crime as the motif.



Released on 10th January 1941 All Over Andhra Desa

Notes & News

Agreeable Alex, The Mystery Man Of Films—Old Stan's New Weekly

One more "expert" has come to India. His name is Alexander Shaw and the suddenness of his appointment and arrival has made him a sort of a mystery man.

No one in India, including perhaps the man who appointed him, knew anything about him in India. Alex Shaw reciprocates this feeling by a complete ignorance of India and the Indian films.

And this appointment, as a sponsored press communique says "was unanimously approved by the Film Advisory Board, composed of leading Indian producers and distributors under the chairmanship of Mr. J. B. H. Wadia of Wadia Movietone."

Which all shows that we have still plenty of Indians who are prepared to be good "yes" men to the white lords. The press statement, however, does not state the actual attendance at the meeting for the "'unanimous approval" nor does it say that the members of the Board had previously gone through the qualifications of the "expert." Nor was there an attempt made to find a suitable Indian for the post.

It seems that this is one of those mysterious appointments which the rulers inflict on the ruled all over the world. And the ruled are not supposed to complain.

THE AGREEABLE ALEX

While condemning the fishy procedure of the appointment and the principle of preferential employment of foreigners underlying it, we welcome, though unwillingly, the arrival of Alex Shaw to our country as an expert.

Alex has a very agreeable personality and while being aware of his rank ignorance of Indian conditions, he is sincerely anxious to learn—though his doing so will take years. We must therefore be prepared to stand Alex for some time and make the best of a bad job to get at least some value for our money.

As regards his previous experience, it seems that he started with the Gaumont—British on the exhibiting side and learned about audience reactions. This knowledge will not be very useful to him in India as the reactions of the West are considered reactionery in the East.

And then Alex joined John Grierson's Empire Marketing Board and studied scenario writing, direction and editing. Thereafter he worked with the G.P.O. Film Unit and directed several films including, "Under the City", "Cable Ship" and "Methods of Communication."

Later on, he produced for the Orient Line four films: "Sea Change", "Northern Summer," "People and Places" and "Sheltered Waters."

In 1936 Alex Shaw joined the Strand Film Company as script writer and director and collaborated with Paul Rotha in producing "Cover To Cover" for the National Book Council, "The Children's Story" for the Films of Scotland Committee, "The Future in the Air" for the Imperial Airways, "These Children Are Safe" for the British Council and the first war documentary, "Men of Africa" for the Colonial office.

Soon after the outbreak of the war he took over the production at Strand and made films for the Ministry of Information and for the British Council. Some of them are: "Scotland Speaks," "Ulster", "Village School," "The Human Factor," "The Big City", "Oxford" and "Britain's Youth."

Mr. Alexander Shaw

Well, if Alex will remain merely a professional man and not become a bureaucratic officer, he will still find some Indians ready to help him to make the best of a bad job.

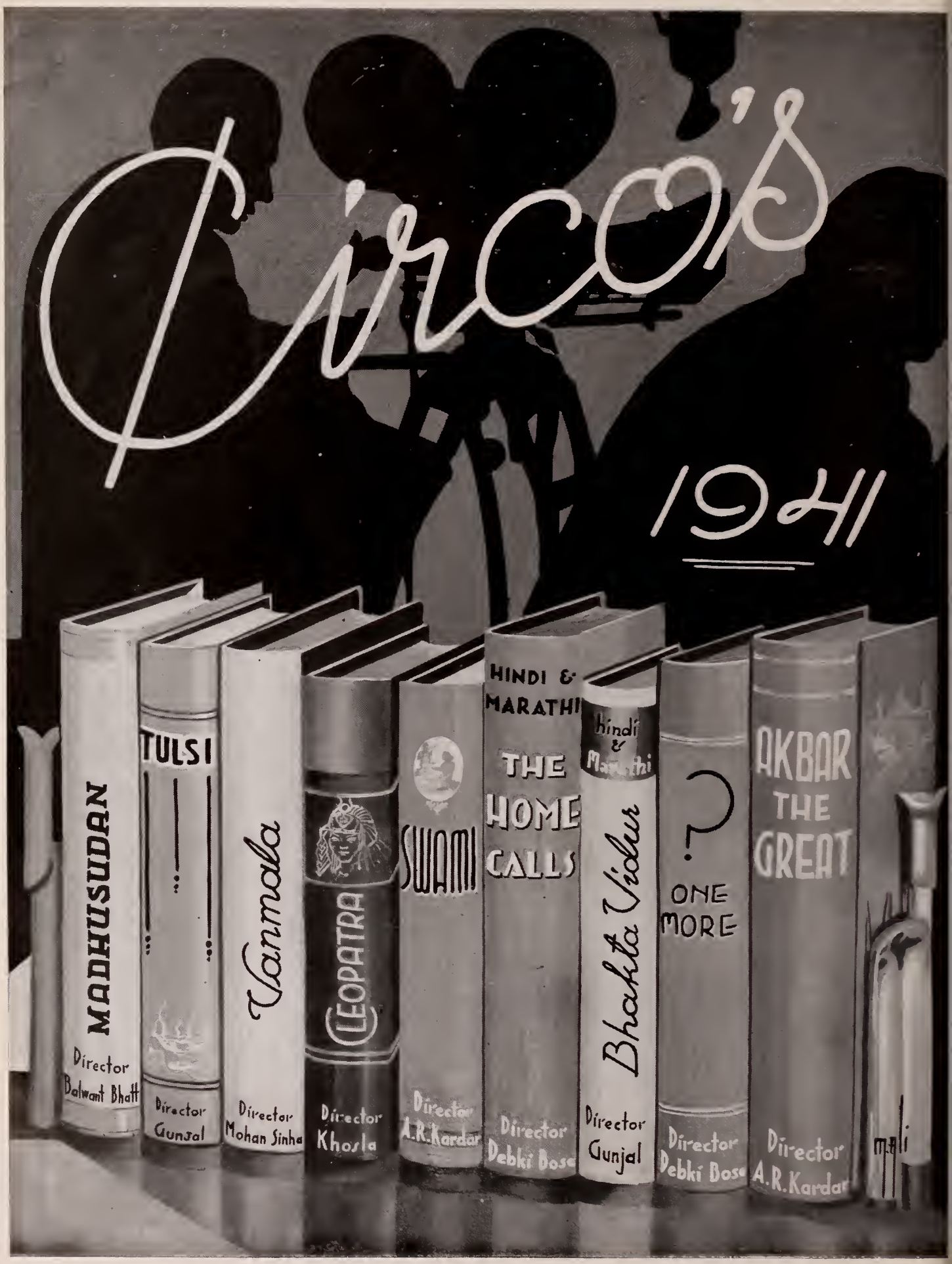
He must, however, remember that we have no personal quarrel with him and that his first duty is to the Indians who are doing the actual paying.

"ILLUSTRATED WEEKLY"

On the occasion of its Diamond Jubilee, the Illustrated Weekly of India has come out with a new make-up, quite bright and up-to-date and in keeping with its excellent reputation as the leading news weekly of India.

A distinguishing feature of this new departure is the All Gravure printing, for the first time in India. In the new size which is more rational and certainly more convenient, the Illustrated Weekly continues to maintain its excellent old standard of news and photographs not to mention the ever exasperating Cross Word Puzzles, generally won by the wrong people.

Old Stanely Jepson still continues to be the Editor and that doesn't call for a change.


Circo's
1941
MADHUSUDAN
Director
Balwant Bhatt
TULSI
Director
Gunjal
Vanmala
Director
Mohan Sinha
CLEOPATRA
Director
Khosla
SWAMI
Director
A.R.Kardar
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MARATHI
THE
HOME
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Gunjal
ONE
MORE
Director
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DEBAKI BOSE RUNS AMOK

"Nartaki" Presents Impotent Philosophy
New Theatres Disappoint Again

Debaki Bose's new picture "Nartaki" badly needs his personal explanation to tell people what it is all about. Taken as a romantic interlude in the glamorous life of a dancer, "Nartaki" presents a too familiar story, too poor in development and almost beggarly in intellectual conception.

Seen through the philosophic mist spread by the hazy notions of the writer, it presents a crude screen attempt at mental debauchery in which a dancer tries to seduce a celibate with her sex on full parade, but the celibate retires to his spiritual shell after going through some obvious sex tickling in the solitude of lust-laden bedrooms and pleasure boats.

The inevitable temptation, that has created an age-old illusion since the days of Machhindra and Gorakh, is weakly explained away by a over-bubbling sage with an advice that spiritual pursuits must be practised not in the cloistered seclusion of monasteries but in the midst of worldly surroundings.

If the picture was produced merely to tell us this, then it would have been a mercy to all, not to have done so. For Debaki Babu's process of giving us this age-old truth is too much streamlined with sexual glamour and suggestive sequences not to create an exactly opposite effect on the minds of the spectators.

If the story was written merely to frame the dancing talents of Leela Desai, there was hardly any necessity to lend to it a sexual stink of suppressed desires and disgusting impotence under the guise of a spiritual flight of emotions. The film story could have been told in a more simple and direct way without the lofty pretence of giving it an intellectual aroma of philosophic mysticism. And where is the sense in trying to be profoundly intellectual without being intelligible. By the way, the dancer and the monk and the monastery were all there in "The Garden of Allah", a foreign picture.

A SIMPLE STORY AND YET—

The main incidents in the story are not many. A famous dancer, at whose feet (as we are told in the booklet but not shown in the picture) the world has decided to spend its remaining days, falls in love with a celibate monk living in a monastery like a Franciscan friar. In defiance of the rigid customs of the monastery the dancer enters the place and tries to seduce the best looking monk in the place. From seduction she is shown as passing into love, of course of the higher and spiritual kind which suffers more space for hypocrisy, but torn between the call of the flesh and of the spiritual pursuits, the monk ultimately leaves the girl and goes back to his hallowed seat of old. With tears, the girl goes out of the picture, with her sex kindled and afire for a time but ultimately suppressed by the spiritual destiny of her lover.

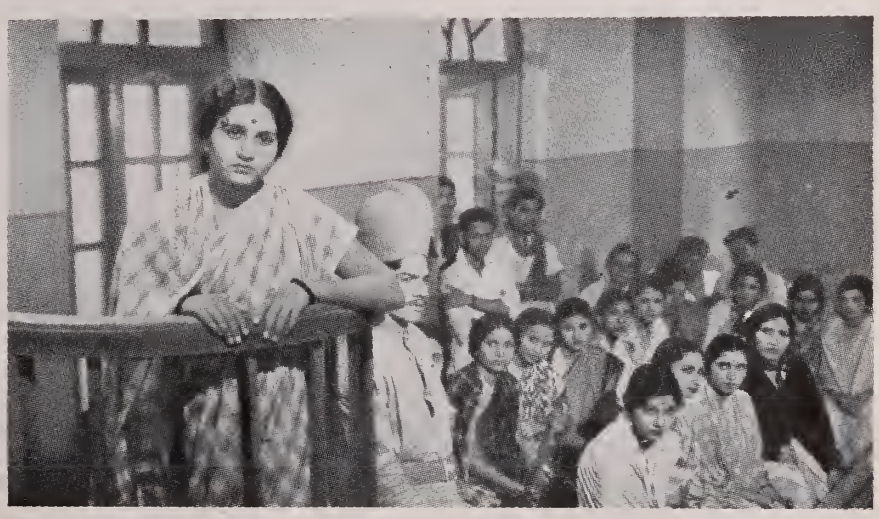
NARTAKI

Producers: *New Theatres Ltd.*
Music: *Pankaj Mullick*
Photography: *Yusuf Mulji*
Audiography: *Loken Bose*
Songs: *Arzu*
Cast: *Leela Desai, Najam, Jagdish, R. Wasti etc.*
Released At: *Minerva Cinema*
Date of Release: *24th Dec. '40*
Story, Scenario and Direction: DEBAKI BOSE

DEBAKI BOSE

That is how Debaki Bose has kindled love and subdued it. It seems to be his way of doing things in pictures.

Pictorially the picture is almost beautifully taken. The photography of Yusuf Mulji is pleasant to the eye though it obtrudes at many places with its fancy angles. The music is good, one song of Leela Desai is particularly popular. The



It is a court scene in "Dharma Patni" a Telugu picture of Famous Films.

Damuanna Malwankar becomes very popular in "Lagna Pahawe Karun" a Navyug picture released by Peerless Pictures.

songs are well-worded but they have no particular significance in them.

The direction is certainly very imaginative and pointedly progressive in shooting Leela Desai, specially in her body movements.

ALL ARTISTES DISAPPOINT

No one has done any outstanding work in the picture. Leela Desai is hardly a good screen personality. She tries to put a lot of "it" in her work but in the bulk of her figure all her effort is dissipated. Her diction of Hindi dialogues is awful and her voice sounds uncultured and unregulated whenever it bursts out into a shrill falsetto.

Najam has little to do and less to say. And thanks for that. He looks a good screen figure when asleep and that much work he does well, especially when he sleeps in Leela Desai's lap.

Jagdish was lost in the wilderness of his own role. Neither he nor the director knowing what was to be done with the part.

The little good work that has been done is given by Wasti in the role of the master monk.

Pankaj Mullick as "Kaviraj" proves no better than a singing robot. By giving him a silly moustache an attempt is made to "beautify" him, which attempt, by the way, fails and makes him look more stony.

On the whole, taken as a comedy "Nartaki" becomes quite an interesting picture with its serious sequences. But seen, as probably Debaki Bose wants us to see it, "Nartaki" symbolises a perverted nihilism in the natural relations between a man and a woman.

(Con. from page 22)

variety which has been heard so many times on the screen.

The direction is utterly useless and inadequate and is mainly responsible for the failure of the picture.

POOR PRITHVIRAJ!

The best performance in the picture has been given by little Anant Marathe, whose smart bearing and crisp dialogues demand admiration.

Prithviraj seems to have forgotten his art for a while during this picture. Even his dialogues are uttered in a stupid and absent-minded way. In the entire picture, he expresses himself well only once when he is accused by the Jailor of attempting to murder the Jailor's crippled daughter.

S. Nazir as the traditional villain becomes disgusting, while Vatsala Kumptekar's ugly and ungainly dance outrages the finer sentiments of the audience. Her music also disappoints.

Well, "Deepak" is a picture with an idea that never blossomed into a message.

Here is a tense situation in "Punar Milan" a picture of Bombay Talkies featuring Mr. and Mrs. Kishore Sahu.

"Sneha-Bandhan", Kikubhai's Triumphant Social

Bibbo Radiates A New Personality
Mother Theme Makes Powerful Drama

This is the maiden production of Great India Pictures and as such it gives a brilliant promise of a glorious future for the company.

"Sneha-Bandhan" is a pleasant surprise to the followers of Kikubhai productions as the old producer was known to be a wholesale dealer in crime thrillers and phantasies. So when he comes out with something social and sensible, we welcome him with open arms.

During 1940, very few pictures have had the strong powerful melodrama that distinguishes this Great India picture. It is refreshingly realistic in its imagination and soaring in its emotional flight. Though the plot is cast in the traditional mould yet a new drama has been sprinkled over several familiar situations making the photoplay a powerful document written in words of honest emotion and punctuated by vivid pathos of sufferings.

A MOTHER THEME.

Snehalata the daughter of a post master falls in love with Gopal an educated but poor orphan. The lovers wish to marry but Snehalata's mother wants her to marry a rich man.

Taking a promise of a year's waiting Gopal goes to the city in search of wealth. Circumstances prevent him from returning in time and Snehalata is married to Pratap a rich young man who loves her dearly.

Snehalata though aware of her sacred duty as a wife still cannot reciprocate the feelings of affection and the married life soon becomes a one-sided affair. Disappointed and disgusted Pratap takes to wine and women.

Snehalata manages to meet Gopal and after a pathetic scene she tears the lover's love out of her heart and replaces it with a sister's love for Gopal. Then one day Gopal comes to Snehalata with a present, just on the day when she decides to surrender herself completely to her husband. Her exuberence of spirits surprises Pratap but when he returns home, he finds Gopal with his wife. Poisoned by suspicion, he shoots Gopal dead.

SNEHA—BANDHAN
(INTIZAR)

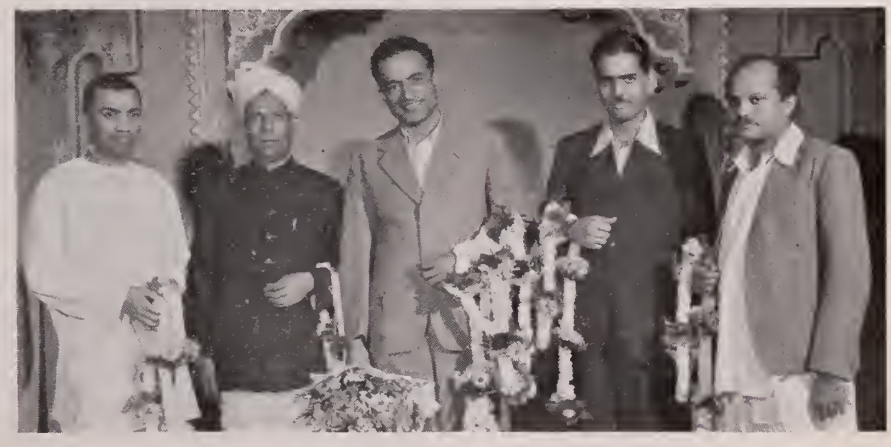
Released By: *Great India Pictures*
Written & Directed By: *J. P. Advani*
Songs & Dialogues: *Pt. Betab*
Photography: *Gulab Gopal*
Audiography: *Ramesh Desai*
Music: .. *Pannalal Ghosh*
Cast: *Bibbo, E. Billimoria, Navin Yagnik, Muzzamil etc.*
Released At: *Royal Opera House*
Date of Release: *20th Dec. '40.*

Producer: KIKUBHAI B. DESAI

Mr. Kikubhai B. Desai, the producer of "Sneha Bandhan."

The wife takes the guilt of the murder and is sentenced to ten year's imprisonment. In the jail, a child is born to her, but in the future interests of the child she entrusts the baby to the love and care of the lady superintendent of the jail enjoining upon her the secrecy of the child's parentage.

With his wife in jail, Pratap takes to wine and women more till he loses everything and ultimately kills a singing girl. On the day, Snehalata is given her freedom,



They met at the Famous Arun Studios when "Subhadra" went into shooting. From left to right: Bhal Pendharkar, G. Viranna, V. Shantaram, K. V. Acharya and P. Puliah.

Here is an intriguing situation from "Mala" a Prakash social picture featuring Rose.

Pratap is taken to the penal servitude. The wife, learning of her husband's fate and realizing the destiny of her own child decides to commit suicide having no one to live for.

She is however saved by a Muslim film producer who induces her to become a film actress. Snehalata reaches the heights of stardom and with her earnings pays for the training and education of her son Kamal who, believing Sushila, the jail matron to be his mother, soon becomes a lawyer.

The drama now moves very fast. Pratap completes his term and comes back and blackmails his wife. He threatens to expose the whole affair to Kamal regarding his parentage but the mother begs of him not to do so. Pratap refuses and Snehalata threatens him with a revolver. In the struggle that follows Pratap is killed accidentally and Snehalata is held for trial. Kamal, her son, without knowing whom he is defending, is called to assist Snehalata.

In a thrilling court scene, the drama is brought to a happy end.

SPARKLING BIBBO

The cameraman has given Bibbo a new personality. Never before has she looked so charming and strangely enough never before has she acquitted herself so well in her work. She takes the complete burden of the drama and gives a beautiful performance throughout.

E. Billimoria maintains his good reputation as an experienced artiste by good work in the role of "Pratap."

Another one who attracts attention is the director of the picture Mr. J. P. Advani who acting as the prosecuting attorney makes the final court scene thrilling with his well delivered arguments. Well spoken, and too well for a man from Sindh, the dialogues of Advani almost become classic in their effect.

The photography is beautiful. The sound however, betrayed negligence, especially in the recording of songs.

In direction, this picture can be called the best effort of Advani's long career.

Surprisingly beautiful, "Sneha-Bandhan" is a picture one cannot afford to miss and Kikubhai Desai, its producer, takes our congratulations.

A classic dance of Snehaprabha is an important feature of "Punar Milan" a Bombay Talkies' picture.

Pictures In Making - -

BOMBAY TALKIES

"Bandhan" is still running in the city and does not show any signs of going off at least for a couple of months more.

Finding the Roxy occupied by "Bandhan", "Punar Milan", the next social hit of the company had to be released at the Majestic Cinema. It had a pretty good reception and the music and dances in the picture were well appreciated.

At the studios, under the untiring supervison of Producer Mukherjee "Naya Sansar", a social story with a newspaper background is steadily progressing and is expected to be ready by the end of February. A very popular cast, led by Renuka Devi includes Ashok Kumar, Mubarak and others, already foretells a big success for this social picture.

RANJIT MOVIETONE

"Ummid", a social comedy directed by Manibhai Vyas is expected to come to the screen at the Imperial Cinema very shortly.

Mr. Chaturbhuj Doshi, the man who made "Musafir" has at last named his completed picture and called it "Pardesi." Seeing the name, no wonder the director took such a long time finding it. And having found one name he has also found another called "Susral" for the new comedy which is under production with Madhuri and Motilal in the stellar roles.

The studio news says that Charlie is "heading fast". It is obviously towards the completion of a comedy which has something to do with a chair. We hope, it's not Sardar Chandulal's chair.

Another news that is given from the studio says that Motilal was attacked by a lion while shooting "Shadi". We don't believe it, and still "Shadi" is being shot regularly. lion or no lion, and with Motilal in it.

"Pardesi" is likely to be released at the Lamington Talkies in Bombay.

NATIONAL STUDIOS

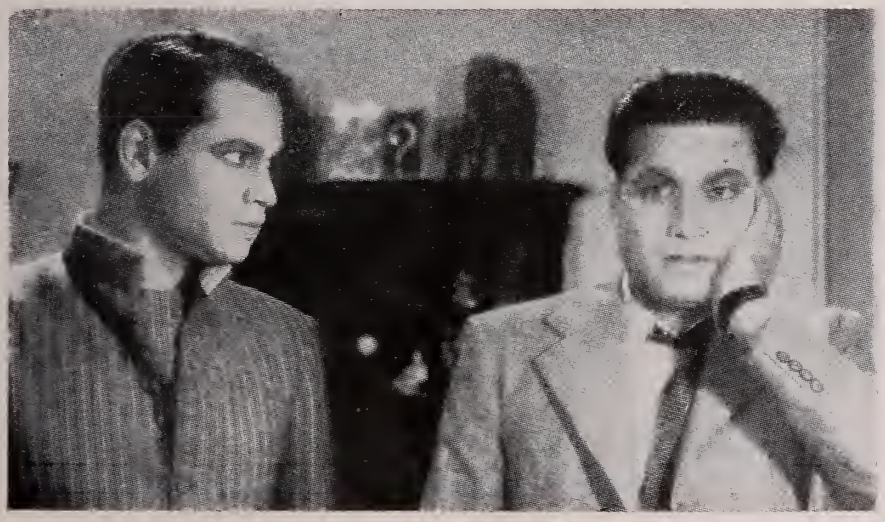
In "Puja" the National Studios have produced the best picture of the year, but it is unfortunate that its director Mr. A. R. Kardar should have been allowed to go to another company, immediately after this monumental work. It is an oft proved formula that only good directors make good pictures and in our country we have very few good directors. And in spite of this it is a bit surprising that Kardar should have been allowed to go away. With a little more understanding on both sides the Kardar-National combination would have given our screen fans better pictures in the future. But alas!

Miss Shanta Hublikar and Jairaj team together for the first time in "Prabhat" a Tarun picture.

"Puja" is drawing large crowds at the Pathe as it deserves to.

At the new studios "Radhika" is on the sets under the careful direction of Virendra Desai. Nalini Jaywant, the new star is reported to have given some beautiful dances, but it is doubted whether she will be hailed as a glamour queen being practically a child in age.

A social picture called "Asra" directed by Chimankant and Lalit Chandra is well on way under the personal supervision of Mr. Mehboob, while Mr. Mehboob himself is giving the finishing touches to his so-



Jairaj and Nazir Bedi in "Prabhat" a Tarun picture.

cial classic called "Man", starring Sardar Akhtar and the six-foot-odd Sheik Mukhtar.

PRABHAT FILM CO.,

By the time this issue is in hand the long awaited "Padosi" is likely to be on the screen in Bombay and Poona. One can never be sure of the exact releasing date of a Prabhat picture, as the same is always being promised and put off from day to day. While this procedure causes a lot of disappointment, the producers think that it creates a keener interest in the picture. Anyway, a Prabhat picture is worth waiting for whenever it comes.

With the new glamour queen Jayshce, radiating her vibrant personality, the Marathi version of "Padosi" promises to provide a rare treat to lovers of romantic girls. On the other hand the dove-like Anis keeps the home-fires burning with her scintillating charm and melodious music in the Hindi version.

Altogether "Padosi" will not be seen because of these two irresistible charmers, but because it is a picture of Prabhat, given by India's greatest director, Shantaram.

With its political stormy waters, India needs to-day a picture like "Padosi" with its unmistakable message of reconciliation and love. It is a picture which the country can't afford to miss.

The next picture to go on the sets is a socio-mythological story on the life of a woman saint of Maharashtra "Sant Sakhu" which will be directed by that famous pair of directors Messrs. Damle and Fatehlal.

Rumours are current in the town that Prabhat intends to postpone the production of "Omar Khayyam". Evidently these rumour-mongers presume to know more about Prabhat than the producer himself. While these rumours are baseless, the final script stage for "Omar Khayyam" has been reached already and the story is now being written in dialogues. Sometime in the month of March the picture will be rehearsed and the shooting will begin in April.

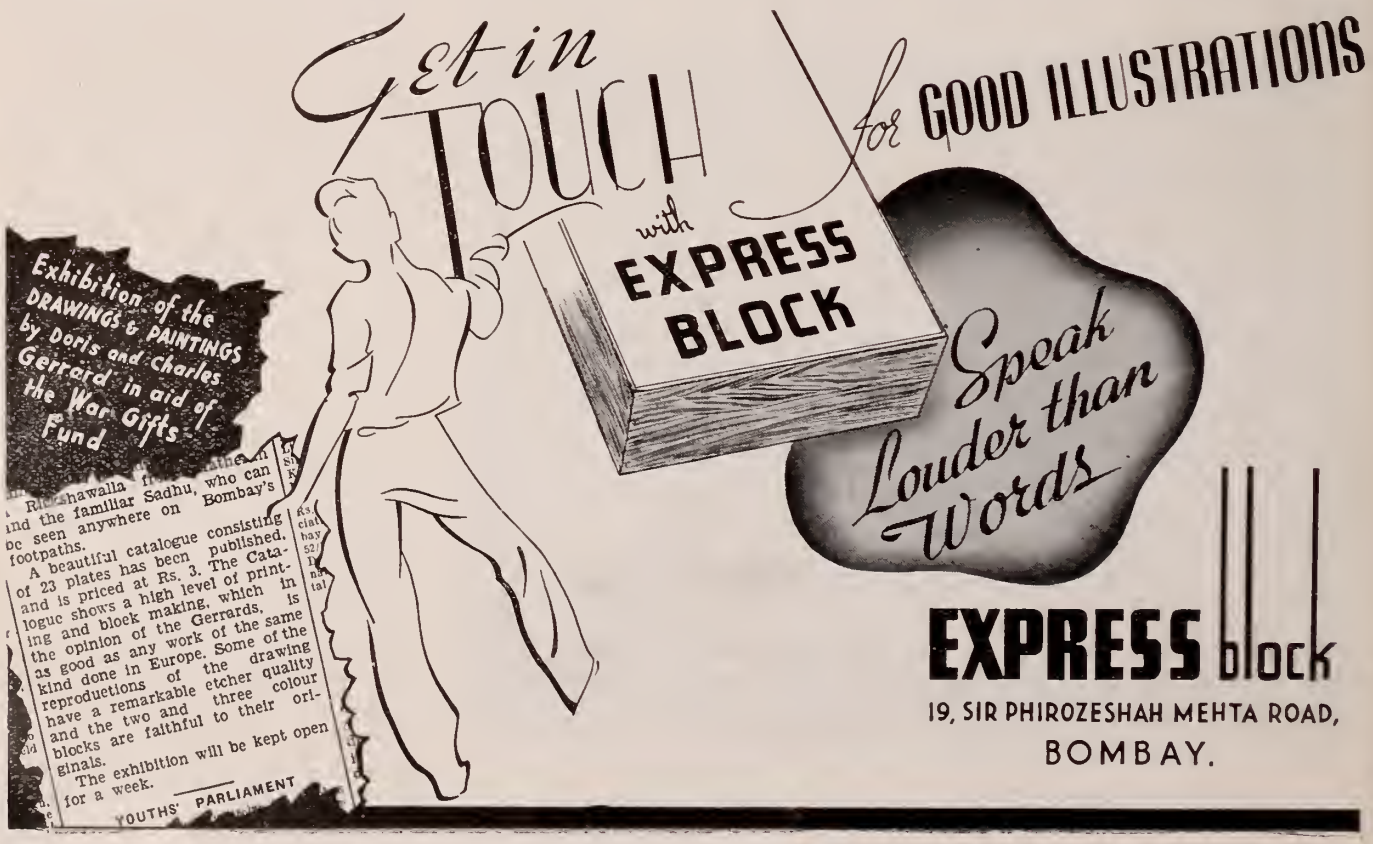
WADIA MOVIETONE

As is usual with Director Modhu Bose who seems to compete with Director Shantaram in delaying pictures, "Raj-Nartaki" did not come to the screen during the Christmas week as was previously expected. In fact all the versions, and they are three, Hindi, Bengali and English, have been held up and Modhu is busy with the editing.

The studio news says that "Sadhona has re-discovered in herself an accomplished actress as well." We cannot understand what this means but Sadhona was always considered to have had enough acting talent to be in the movies. If she has re-discovered herself, people will be anxious to see what she has found.

"Raj-Nartaki," however, will bring to the Hindi screen a new glamour girl known as Protima Das Gupta. If she will be half as charming in the picture as she is in life, she is going to give some new thrills to our screen fans.

Director Ramjibhai (that name gets my goat every time) is report-



ed to be giving finishing touches to "Manthan". With the seductive Radha Rani in the main role, this picture is expected to be a big success with the masses.

Inspite of rumours to the contrary the studio has started a new picture called "Bombaiwali" featuring that famous screen event Nadia. Director Homi Wadia will be in charge of the megaphone.

They say that the "paper works" are now complete with "Lanka-ki-Ladi." We are now waiting for the "fire works."

NAVYUG CHITRAPAT

A new roar is come to the West End Cinema in Bombay. It's Navyug's second affair with the screen and is known by a most unromantic name called "Lagna Pahawe Karun". This L. P. K. Comedy is drawing very well in Bombay and Poona and Damuanna Malvankar, its hero, is very much in demand by the fair sex.

Having scored his triumph in L. P. K. Director Winayak is busy with "Amrit", a social melodrama with Baburao Pendharkar and Meenaxi in the stellar roles.

As the story is written by Mr. V. S. Khandekar, the well-known writer of Maharashtra, it is expected to be progressive in its social trend.

FAMOUS ARUN PICTURES

Those lucky ones who got the opportunity of seeing the final rushes of "Thoratanchi Kamla" are loud in praise of Bhal Pendharkar's masterly direction of this historical picture.

The story which is thrown in the times of Shivaji the Great is reported to have become a thundering episode of the screen. But let us wait till it comes to the screen sometime in February.

FAMOUS FILMS (Nellore)

All eyes are now on "Dharma-Patni" the social picture of the company in Telugu. It ought to be on the screen by the time this is in print and looking to the publicity it has got it should prove a good box office hit.

Another in making is "Prem-Bandhan" which is in Tamil. The shooting of this picture is steadily progressing and it should be ready by the second week of February.

TARUN PICTURES

"Nirali Dunya", their maiden production is reported to be running well in the country. Encouraged by its success, the producers have taken an ambitious social story called "Prabhat" for their next picture.

A distinguishing feature of this picture is that the stellar role has been given to Miss Shanta Hublikar, the ex-Prabhat star and P. Jairaj will be playing against her. The picture is fast nearing completion.

PARAMOUNT PICTURES

"Sneha Bandhan," the social story produced by the Great India unit

VATSALABAI KUMPTEKAR

FUN & FROLIC ON THE SEASHORE

No sooner you return from the office, dear,
we shall go to the seashore.

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WADALA (BOMBAY.)

is having a splendid reception at the Royal Opera House. People are surprised at the excellence of the picture as also at the new personality Bibbo is radiating in it. A pretty long run is expected for the picture in Bombay.

"Mere Raja" which Kikubhai Desai insists on describing as a better picture than "Sneha-Bandhan" is lying ready for release.

Another social story with a very attractive title, "Akela" has gone into production. This picture will mark the return of an old and respected director Mr. Pessi Karani, back to his old field of activity. We are sure Karani will pay his way well enough to justify his long experience in film direction, and we wish him all luck.

Another distinguishing feature of "Akela" is the inclusion of Mazhar Khan in the cast. With Bibbo—the improved one, and Mazhar—with the Prabhat "touch", "Akela" promises to be an interesting picture.

MOHAN PICTURES

"Thief of Tartar," the thriller starring Yakub, is reported to be drawing well at the Diamond Talkies in Bombay.

A costume phantasy "Allauddin Leila" is making steady progress under the direction of Mr. A. M. Khan.

"Jadu-I-Bandhan" with Sarojini and Shiraz in the lead has been completed and is now awaiting release.

SELECT SERIAL SUPPLY

"Qaidi" a Film Corporation picture released through these distributors is attracting the masses at the Lamington Talkies in Bombay.

Quite the good crowds which this picture draws promises a pretty decent run to it, which we think, is due to good exploitation.

CIRCO PRODUCTIONS

After "Deepak" the next picture to be released is "Madhusudan" featuring Kumar and Maya Bannerjee and directed by Balwant Bhatt.

"Vanmala" and "Tulsi" are the other productions in shooting at the studio.

Director A. R. Kardar who has recently joined this company will begin shooting his new social picture "Swami" from the 15th of January while "Bhakta Vidur" a devotional picture with Vishnupant Pagnis will go into production in the first week of February.

NISHAT PRODUCTIONS

At present intended mainly for the production of pictures in the Punjabi language, this new company will begin working on their social comedy under the direction of Mr. J. K. Nanda, from the 1st of February.

As Mr. Nanda will get full collaboration of Mr. Kardar in the production of the picture, the picture is naturally expected to be a great box-office hit. The exploitation in the North will be controlled by Mr. Kazi of the India Film Bureau, Lahore. The office of the Nishat Productions is situate at Bombay 4.

Sadhona Bose—excels herself in RAJ NARTAKI Wadia Movietone's spectacular picture of 1941 to be released at Royal Opera House.

What Famous Film - Stars Eat!

FOOD THAT GIVES STREAMLINING!

Errol Flynn, who fights the good fight in Warner Bros. pictures, with fists and pistols and with swords and rapiers, comes into the studio restaurant after a morning of battle and orders a lunch of soft-boiled eggs, pumpernickel and watercress.

The athletic star, who struts and strikes, rages but never runs away, is uncommonly fond of watercress. Katherine Higgins of the studio restaurant, who personally supervises Flynn's lunches, is always sure of receiving a Flynn smile when she puts watercress on his menu.

"It's light food for an active man," she admits, "but it keeps him happy. He is a small eater anyway."

It is different with Ann Sheridan, whose weight never varies three pounds regardless of the food she consumes—and she consumes plenty! Ann orders ham steak and mashed potatoes and all the "trimmings" six days a week when she is working. The girls who wait on her know from experience that she wants a big cut of ham and a heap of potatoes. She never seems to tire of them.

George Brent, Ann's leading man these days, both in life and in "Honeymoon for Three," might put a more delicate lady to shame in the lunch room. He eats very carefully, according to Katherine, watching calories—or asking Katherine to watch them for him and usually goes back to work actually hungry. There is to be no middle-age bulge in George's anatomy for several years to come.

Errol Flynn

George Raft

James Stewart

Gary Cooper

OLIVIA—BUNDLE OF APPETITE

Eating habits often run contrary to figures and expectations. One of the heaviest eaters at lunch time on the Warner lot is Olivia de Havilland. She will eat heartily four or five or may be six times a day. For several years she has wanted to gain weight and so she has learned to eat carefully but plentifully.

Just now she is a 104-pound bundle of appetite. Perhaps it's love that is keeping her weight within limits. She eats much more than Flynn. She usually orders chicken in one form or another and she invariably ends up with a baked apple and tea.

Bette Davis shares with Ann Sheridan and Olivia the reputation of being one of the heavy eaters among the young women at Warner Bros. Bette has to be encouraged to eat but once she starts she is a willing victim of that encouragement. Like Olivia, Bette is usually trying to gain weight and, according to Katherine, she eats almost anything, particularly roast beef. On days she is to play highly emotional scenes she eats more lightly in the lunch room and has a glass of milk served on the set several times each day.

Jimmy Cagney is very careful of his diet either when he is training for a fight sequence or when playing comedy. He eats salads every noon, fresh or vegetable salads, preferably shredded carrot or cabbage salad with a non-fattening dressing. It's one of the few penalties he pays for being a successful actor.

Humphrey Bogart, on the other hand, eats anything he pleases and relies on his golf to keep his waistline trim. When Priscilla Lane lunches—she sometimes skips them completely—she avoids all fattening foods and sticks rather closely to cottage cheese and fruit salads. Her sisters, Rosemary and Lola, with less tendency to get overweight, help her out by eating the same things.

EATS LIKE A HORSE

John Garfield eats "everything," according to the waitresses in the studio Green Room, and frequently asks for more. Wayne Morris, according to a waitress who must be nameless here, eats "like a horse."

"But don't get me wrong," she adds. "He's a big chap and he needs his food."

George Raft sticks to salads when he eats a lunch of any kind, which isn't often. Ida Lupino fusses with her food and doesn't eat much of it after she orders.

According to Katherine, Gary Cooper, like most tall, lean men,

Bette Davis

Olivia de Havilland

Ann Sheridan

George Brent

In "Shadi" a Ranjit picture, Khursheed has a splendid role.

eats heavily at noon. He and Edward Arnold are two of the Green Room's best customers. James Gleason has a big appetite, too.

Eddie Albert likes stews and short ribs and other fairly heavy dishes at noontime. Perhaps he is preparing to be lost again. Alan Hale will eat anything but not much of it. He is appreciative, however, and frequently calls Katherine to his table to tell her how much he has enjoyed some special dish that has been served to him. Katherine puts it down in her well-thumbed note book. With its help she never forgets.

James Stewart, long and rangy, eats lots of everything put before him but never seems to gain weight. Jeffrey Lynn will eat almost as many sandwiches as will Bill Orr and William Lundigan put together and he doesn't add any poundage either. Gale Page, working in "Four Mothers" with the many Lanes, had nothing at noon while she worked except a cup of black coffee. She has threatened to leave picture work because of the strenuous diet she finds it necessary to follow.

ENGLISH PLAYERS GOOD EATERS

Most English players eat heartily, explains Katherine. She names Herbert Marshall as one example and James Stephenson, Donald Crisp and Nigel Bruce as others.

Pat O'Brien knows he must avoid fattening foods but he loves his own special salad made of chopped chicken and chopped ham. Katherine fixes it for him with a special dressing that is guaranteed not to add a pound.

The biggest eater of all just now on the Warner lot and perhaps on any lot in Hollywood, is George Tobias, who has often a whole kitchen to himself. According to Katherine, Tobias never eats one lunch. He always eats either two or three lunches—and he seems to enjoy the last bit just as much as he does the first. He doesn't worry about his weight.

In fact, very few players worry about dicts now. A few years ago the "18 day diet" had half the movie colony headed for the hospitals. Hollywood designers and the change in the public's taste saved the day and allowed players to regain their normal—and healthful weights.

In late years Katherine has been asked more often to try to fatten players than she has been asked to make them lean. She is much happier over it too.

These two comedians make "Alauddin Laila" a lively picture of Mohan Studios.

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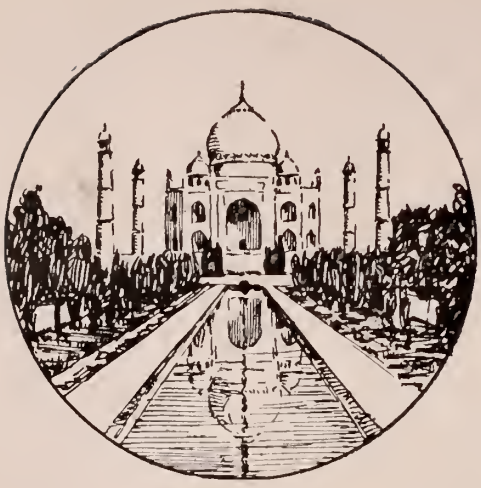

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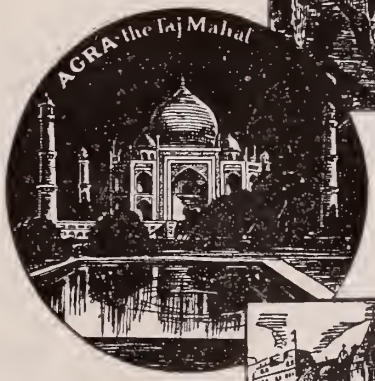

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filmindia

VOL. 7 NO. 2
FEBRUARY, 1941

Editor: BABURAO PATEL

A Symphony Of Ram and Rahim

THE New Year brings "Padosi" to the Indian screen. The word "Padosi" means "The Neighbours."

Though primarily "Padosi" is a picture for entertainment, it has a vibrant message to deliver to millions in India. The message is old. It is inherent in the existence of man since Time began. But nearly two thousand years ago it was given a divine purpose by Christ in the immortal Commandment "Love Thy Neighbour As Thyself."

Barring the pious folks, no one cared for this command of the Lord in the West. Through centuries the white man has shed the blood of his brother to pursue selfish ambitions. To enable him to do so more thoroughly he has commandeered the services of the coloured people, firstly, by enslaving them, secondly, by exploiting them and thirdly, by forcing them to an unwilling abetment of crime against humanity.

And yet that immortal command of the Lord "Love Thy Neighbour As Thyself" rings through ages reminding humanity of its divine duty towards a fellow human being.

That message of Jesus Christ is needed more to-day than ever when man lives on man in the most brutal way, mind and intellect can invent.

We see wars and wrecks, bombs and bloodshed and we count the deaths and casualties. From day to day we are posted with the score of killings—a shameful record of human brutality. But this is not the only carnage that man can inflict on man. In multiple other ways man strains his intelligence to invent new methods of torturing his neighbour.

It may be a dirty rumour that may blast the future of a neighbour's virgin daughter, it may be a civil conflict that may ruin both the families, it may be the seduction of a neighbour's wife or it may be any of the thousand and one clashes that lead to covet the neighbour's possessions—they all end in a man killing a man for selfish ends.

Traditions, culture, progress, education, civilization—these have merely remained meaningless words where human greed has stepped in and man has made himself a monster to destroy his neighbour.

In our country, blessed with peace and love for thousands of years, invaders from time to time brought germs of conflict and quarrel and the neighbourhood that was once a blessing has often turned into a curse.

With the foreign rulers in full sway our country is divided the same way—Muslims in one quarter and the Hindus in another—the one looking at the other with suspicion. Both the brothers want to meet in an embrace of reconciliation, but it pays the foreigner, sitting on the fence, to keep them apart.

To meet its own selfish ends the foreign plough has made deep furrows in the once sunny fields of neighbourhood and sown seeds of distrust, hatred and suspicion which yield only a crop of communal discontent, rash political ambitions and fratricidal feud.

When two brothers fight, no one wins. The victor and the vanquished both lose. It is the

foreign referee who wins—wins the land on which a little before the two brothers did shed their blood in a mortal combat goaded by the whisperings of the foreign referee. The brothers do not only lose their lives, but they also forfeit their land which had been till then a sacred heritage of their forefathers.

In the midst of all this strife, which we find mainly in our cities and towns poisoned by the seeds of Western civilization, the one ray of hope lies in the fact that in our villages, which constitute the real India, the Commandment of Christ still rings true and the Hindu and the Muslim, though belonging to different religions, still share their sighs and smiles like twins in the struggles of life unaware of the wedge of strife which their city brothers have suffered to stand between them.

"Padosi" brings this ancient story to the screen with its vibrant and unmistakable message of peace and harmony between the Two Brothers to whom has been entrusted the traditional glory of our land to be passed on from generation to generation as a divine trust.

In the symbolic roles of Thakur, the Hindu and Mirza, the Muslim we see twins born in the same cradle of traditions, smiling and sighing together through a life time of struggle and in the end, like twins, cuddled together in their graves—inseparable during a life time and inseparable in death. "Padosi" is a symphony of Ram and Rahim.

Padosi is not merely a picture, it is a vivid piece of village life. It has no sermons to preach as no words have been used. Its message is silent but unmistakable.

In that silent message is the thought for the New Year: "Love Thy Neighbour As Thyself." That message was first written by the Martyr of Bethlehem in His own blood. And through ages it has been written and re-written by human beings in their own blood.

Will this land, which stands to-day as the only unarmed citadel of peace and love, also have to read that message in letters of blood?

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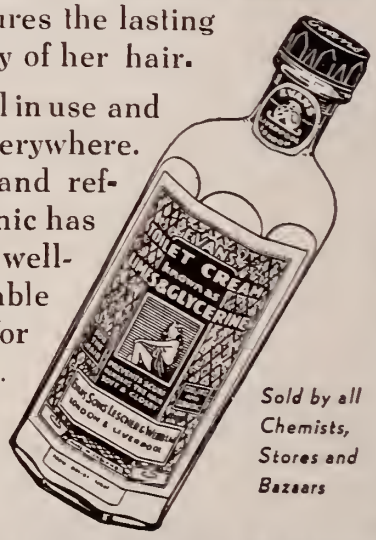

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Propaganda Or Documentary?

By: **Alexander Shaw**

(Alex Shaw is our new expert on documentary films. He is in India to produce documentary films for the Film Advisory Board. In this article, exclusive for "filmindia", he gives us his idea of a documentary. Alex is a modest man and modestly he has given his thoughts, which are worthy of attention.—*The Editor.*)

Mr. Alexander Shaw

All films are propaganda films. They are propaganda for a way of living or a way of thinking. It is inevitable and the better the film the more influence this hidden message has. Story writers and directors are bound to put into their work something of their own attitude to life as well as something of the official attitude of their company.

Fortunately their message is usually a simple and a kindly one. Be good to your mother, they say. They say also that Right wins through and that two children in the suburbs are a better thing than a chorus girl in a pent-house. (We all know what happens when someone tries to have both—they get Miss Norma Shearer after them).

The American message is a very wholesome one at the moment. But there have been times, such as during the great gangster cycle, perhaps the greatest period in American films when they preached quite a different message. Be tough, they said. Sock your old mother in the jaw and have three chorus girls in three pent-houses. You can be lords of the earth if you can muscle in on a racket. So all over the world young men turned the brims of their hats down over their eyes, talked out of the corners of their mouths and planned masterly robberies. Fortunately it usually stopped at the planning, although not always, but the film had proved that it could influence enormous numbers of people and it is only because people are fundamentally sensible, that, when it has preached silly creeds, it has not done more harm.

SUBTLE INFLUENCE OF FILMS

I am not suggesting that after seeing a Donald Duck cartoon the audience are going to become aggressive and boastful as soon as they leave the cinema and knock down all the policemen in Hornby Road. But they are going to be influenced by the implied message of a story film about ordinary people.

It is this subtle influence which makes the film so important. Neither literature nor the stage can so affect peoples' ordinary every day lives and thoughts. I would not suggest that the film can bring about great changes in big things, that any film could do the work of a Plato, a Voltaire or a Marx and change the entire course of human thought but only that it can change peoples' attitudes and ways of living.

Thus all films are really propaganda films. Now propaganda is a beastly word. It is aggressive and patronising. It suggests that there is a small group of people who know everything and that they are going to impose that knowledge on everybody else. The Germans and the Italians have always been very fond of the word and they have made some very good 'propaganda' films.

When I say that they were very good I mean that they were very well made and that at the end of each film they usually had the audience standing on their feet and cheering and up to that point they were good. *But blatant propaganda must stand the test of reason when the lights in the cinema go up and the audience faces the journey home.* The German "Triumph of the Will", a film of the Nuremberg rally, swept the audience with it in a hysterical whirl of banners and torches and faces but when the last bars of the loud emotional music had faded and the lights went up the audience were left with a question—what was all that fuss about?

WHAT IS A DOCUMENTARY?

In Britain and America the film which set out to tell people about real life instead of the fantastic lives of the studio characters was called 'documentary' and this change of title was significant. The documentary film was not going to shout and bluster its way across the screens, it was not going to magnify and distort. It set out to inform and sometimes to persuade by telling the truth and dramatising peoples' everyday lives. Such films as 'Drifters', 'Song of Ceylon' and 'Night Mail' opened up a new world of dramatic possibilities. They looked at the stories behind everyday things and turned those stories into screen terms. They showed that it is not necessary to go to night clubs or terrace flats to find drama, that there is drama in everything if people know how to look for it.

Such films are no more propaganda films than the American or French story film. They set out to entertain and in the course of doing so they present the audience with a new way of looking at a subject or they suggest that there is another

(*Con. on page 68*)

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Leela Desai Insulted

Little justification can be found for the disgraceful behaviour of the college students of Poona when Leela Desai, the Calcutta film star, was invited to lecture at the Poona Law College on 13th January.

It is reported that when Leela Desai arrived at the College premises the students created an unbearable clamour and confusion and sabotaged her speech by shouts and whistles when she stood up to speak.

The unruly behaviour is reported to have reached such a pitch of mob fury that the lady had to escape through a window.

To say the least this is a very unbecoming behaviour towards an invited guest and outrages all canons of hospitality. And in addition the whole affair is cowardly and does not speak much for the moral fibre of the Poona students. I have always held a very high opinion of the intellectual attainments of the Poona College Students but this shabby exhibition towards a lady guest invites a question about their sense of chivalry and decency.

Almost a similar reception, entire in its rowdiness and unmannerly behaviour, was given last year to K. L. Saigal when he accepted the invitation of the Bombay students. The students demanded a song from him but the poor man had a sore throat and could not oblige. His reluctant refusal became a signal for the students to break out into an unholy demonstration.

While one can understand the warm enthusiasm of the students to meet our film stars, one can hardly find an excuse for such ungentlemanly rowdiness towards a guest.

It is no use telling the students to behave but our film stars should learn a lesson from these incidents and remember it before accepting the next invitation from our students.

Censoring Crime Pictures

It seems certain that the Bombay Board of Film Censors has decided to take no notice of the public protests with regard to its reactionary methods of censoring our entertainment fare and the Board seems to be completely satisfied with its present unenterprising career of least resistance in matters that demand overhaul and silly opposition in matters of no moment.

Three months have passed since the All-India Women's Conference under the presidentship of Miss Sulabha Panandikar passed a resolution that boys and girls under sixteen should not be allowed to see any and every picture that comes to the screen unless the same is certified by the Censor Board as suitable for children under sixteen.

And yet, Mr. Pai, the Secretary of the Censor Board has not moved in the matter. Surely, a man with the educational qualifications and experience of Mr. Pai can understand the gravity of the social problem involved in this question of giving the right entertainment fare to our growing minds. Or does the problem not appeal to Mr. Pai personally because he himself is not blessed with any children?

A case in instance is "Qaidi" the recent picture of the Film Corporation of India. Never before on the Indian screen has crime been more glorified than in this picture. And the hero who overindulges himself in the popular Robin-Hood type of crimes does not even meet with a punishment but stumbles across an accidental death on the steps of a Masjid. "Qaidi" is a terribly suggestive picture for children under sixteen and sufficiently poisonous to warp their minds. And yet it has been allowed to run without hindrance to spread its anti-social theme of crime.

The Bombay Board of Film Censors must look in to this matter immediately and if there is a technical flaw in the present legislation, is it too much to request Mr. Pai, the Secretary, to stretch his imagination a bit and ask the Government for a revision of the law?

Slave-Driving At Bombay Talkies

I was surprised to find Mrs. Snehaprabha Sahu complaining bitterly about the working hours observed in the studios of the Bombay Talkies in their rush for quick pictures. It seems that Mrs. Snehaprabha who was taken on a single-picture contract for "Punar Milan" had to attend the studios at Malad at 7-30 in the morn-

Jyoti has joined the Prakash Pictures and works in "Darshan" a social picture.

ing and return home at nine in the night every day. That was rather rough on the budding star who was recently married and who sacrificed her honeymoon to accommodate the Bombay Talkies.

According to Mrs. Snehaprabha the producers were not even fair to her in other respects. Songs were given to her on the previous day and recorded for the film on the very next day. Dances were not allowed to be rehearsed properly, with the result that the artiste was not pleased with her performance.

What tickled me was that Mrs. Snehaprabha aired her grievance in the presence of her producer Mr. Mukherjee and Mr. Shantaram of Prabhat.

If what Mrs. Snehaprabha says is true—and it seems to be true as Mr. Mukherjee blushed a little—then I can hardly find favour with this phase of capitalism which seems to have got hold of the Bombay Talkies.

While everyone in the industry rejoices the unique success of the Bombay Talkies in producing astounding hits like "Kangan" and "Bandhan" one would not like to feel that all this success was secured by a relentless slave-driving of the artistes.

I invite the attention of the directors of the Bombay Talkies to this complaint and hope that they will introduce a little more humanity in their work.

Even the modest little Ahmed Abbas once described Mr. S. Mukherjee as a "smiling slave-driver" while working for the Bombay Talkies on the script of "Naya Sansar." And Ahmed Abbas is not a complaining sort.

Visual Education With Invisible Plans

Mr. Claude Scott, the Director of Information to the Government of Bombay, must be congratulated on the efficient hurry with which he tried to justify his scheme for rural propaganda.

Mr. Claude Scott.

As soon as the January issue of "filmindia" was out the Director of Information who had previously thought that it was "too early" for the tax-payers to know anything about his pet scheme suddenly arranged its inauguration by His Excellency the Governor of Bombay at Turumbha, a village in Thana District, on the 21stJanuary.

On the 22nd January Ambalal Patel of the Central Camera Co. who has floated a new company called the Educational Films of India suddenly thought of "Educating India's Millions" and published an advertisement in the "Times of India" advertising several 16 m.m. films such as: "A Day In Bombay", "Village Fires", "Tempting The Devil", "The Birth of Cloth", etc. with prices ranging between Rs. 100/- and Rs. 175/- for a copy. By the way, Ambalal Patel is reported to have been in close collaboration with the Director of Information in his new scheme.

On the 23rd January, for the first time in the hundred and odd years history of the "Times of India" that solitary rampart of Government defence came out

George Brent and Brenda Marshall in "South of Suez" a Warner picture.

with a first editorial in support of Mr. Claude Scott's scheme, "congratulating the Government on their enterprise in devising and putting into operation this extremely valuable scheme." Never before in the history of the paper did it show such a refreshing interest in the welfare of the Indian villagers through films.

While earning a huge annual income in advertising from the Indian film industry, the "Times of India" had never before supported the Indian film industry in its editorial columns. But this time the pleasantly surprising departure was probably due to the fact that Mr. Claude Scott was once a news editor on the paper. While I don't at all agree with the opinion expressed by this prominent paper, I nevertheless welcome its active interest in Indian films.

The Fancy Scheme At Last

Let me now review Mr. Scott's scheme, information about which has come late as usual—late in the sense that the tax-payers, as usual, are already committed to the expenditure without their previous consent or knowledge.

The Government of Bombay have so far purchased one hundred 16 m.m. Kodak projectors, with 72 wattage 6 voltage and operated on dry batteries at the initial cost of Rs. 44,100. And all these projectors were purchased from a single firm viz. The Central Camera Co., owned by Ambalal Patel.

The Cinema shows are intended to be held regularly in even the smallest villages in the Province and a start will be made with Ahmedabad, Ahmednagar, East Khandesh and Belgaum districts.

This time as an Editor, slick and smart, Mubarak comes back again to the screen in "Naya Sansar" a Bombay Talkies' picture,

Khursheed looks seductive in "Pardesi" a Ranjit picture.

Just at present the Government have in hand 20 films out of which 5 prints have been purchased at Rs. 100|- each from the Educational Films of India (in other words: Ambalal Patel). Further supplies are expected to be taken from the following sources: Film Advisory Board and Ambalal Patel with the assurance that "any film submitted by any producer will be considered and, if *it is considered suitable,* prints will be bought." By the way Mr. Claude Scott will be the sole judge of its suitability.

The total expenditure so far has been Rs. 54,100 and the recurring working expenditure will be Rs. 3,000 per month and yet the Government assure us that no additional staff is engaged and that the scheme will be operated by existing Government officials and voluntary workers (one voluntary worker known to us is, of-course, Ambalal Patel).

The laboratory where the Government will reduce films from 35 m.m. to 16 m.m. is owned by the Central Camera Co. (that is, by Ambalal Patel).

The subjects that will be shown will be agriculture, health, sanitation, rural uplift in general, war and general knowledge.

That is in short the whole scheme which Mr. Claude Scott without previous experience of this particular subject has imposed on the province.

Just do as I say—

Pour a few drops of Amami Wave Set into the palm of your hand—then comb them into your hair.

and see how easy it is to make a perfect setting

Lovely, neat natural-looking waves and curls—made with just a few drops of Amami Wave Set! They stay tidy all day long. And they are so easy to make—as you can see from the 3 pictures. Get some Amami Wave Set now and follow the full, simple directions enclosed with the bottle. You can't go wrong. Amami Wave Set is non-oily, non-sticky, and it dries very quickly.

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While I entirely endorse the benefits of visual education and approve of the necessity of the Government supporting and subsidizing a scheme, I must protest when I find that all this money that has been spent, is being spent and will be spent, is at the sweet disposal of people who, in my opinion, are not qualified to be in charge of work of which they have no previous experience.

Rather Awkward Questions

With regard to the present scheme, someone should answer the following questions:

(1) Why did the Government buy all the hundred 16 m.m. projectors from Ambalal Patel a dealer of Kodak and why were they not bought directly from Kodak?

(2) Why were not the other dealers in Bombay approached for competitive prices?

(3) Knowing that each projector costs Rs. 410|- Ambalal Patel should have earned Rs. 10,000 and odd as commission as the discount allowed to dealers by Kodak on this article is 25%. Why was a single firm allowed to benefit thus when it was possible for other dealers to buy the projectors from Kodak and supply the Government?

(4) Why did the Government not approach the Kodak office in Bombay in view of the wholesale nature of the order and demand concession from them in the prices? Does the Government know that firms like Kodak give special concession directly to consumers, especially provincial governments and public institutions, on wholesale orders?

(5) Where was the necessity of buying a hundred projectors in lump seeing that it is not possible to put all the projectors in use immediately?

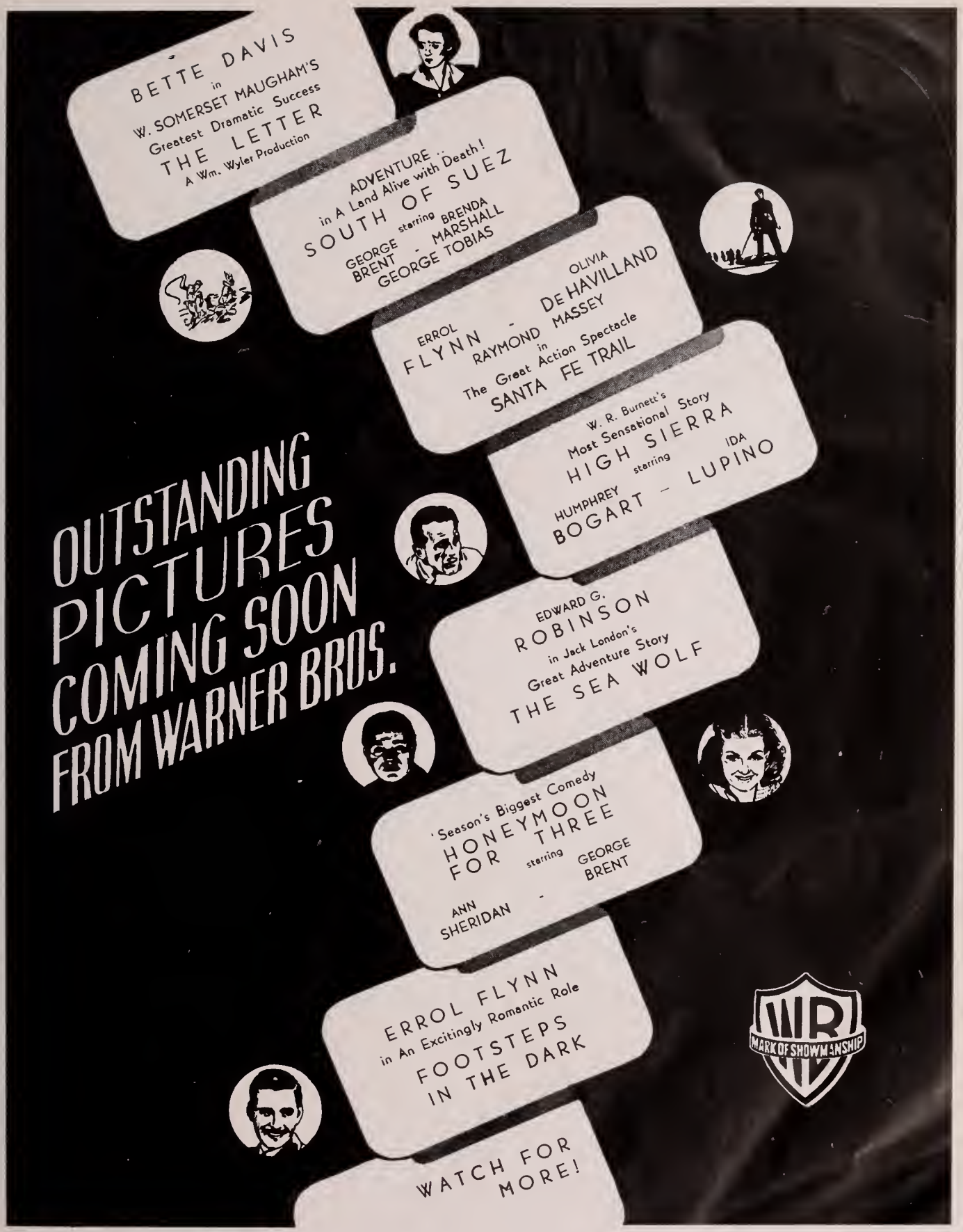
(6) How can the Government provide programmes every fortnight for 100 projectors for "even the smallest villages" with 20 films in hand?

(7) If no extra staff is to be employed and if Government officials and voluntary workers are expected to operate the scheme, where is the monthly Rs. 3,000|- to be spent?

(8) Has the Government appointed a Committee or a Board of judges to decide upon or to select the right type of films for rural uplift? Or will Mr. Scott be the absolute judge?

Someone must answer these questions if it is realized that those who actually shell out the money have a right to know what is being done with their money, why and how.

While I wish every success to this visual education scheme I cannot help but feel that like other half-cooked schemes, this one is also destined to fail.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Stop This Waste Of Public Money. Film Advisory Board Must Be Overhauled. Enough Of This Dictatorship.

By: **BABURAO PATEL.**

On the 27th January I was "invited" by the Deputy Commissioner of the C.I.D. and shown certain papers belonging to the Film Advisory Board and warned that in the event of my publishing the said papers in toto or any extracts therefrom, I would make myself liable under the Defence of India Rules, as it was considered, naturally by the officer, that such publication would interfere with the war effort of the Government of India.

On enquiring from the officer whether this action was being taken at the instance of the Film Advisory Board, he did not commit himself to any definite reply.

After subsequent enquiries I found out that the said action was inspired by the Government representative on the Film Advisory Board. If this is true I cannot understand why such an obsolete and time-worn procedure was adopted to warn me.

It is already accepted that at the end of such warnings there is often the jail waiting for those who refuse to take up the mild hint. But has the jail any terrors left for any nationalist?

This action seems to have been taken over and above the heads of the other members of the Film Advisory Board who confessed complete ignorance of the whole thing when questioned. It would have been a good procedure if the Chairman at least had been consulted before reporting the matter to the police as the Government would then have got one more opportunity of saying that it was with the "unanimous" approval of the members of the Board, several of whom are leading Indian producers and distributors.

I am a militant nationalist and do not believe in passive resistance nor do I belong to any policy or party ticket. I am one of those millions in India whose approach to the problem of Indian freedom is individual and who believe in doing their bit to attain the goal of freedom in as constitutional a way as is possible under the present circumstances. I feel, and sincerely, that Britain must win this war not merely for her own sake but also for the sake of other subjugated nations of the world. Firstly because the evil that faces us as an alternative in the event of Britain losing the war is too terrible to imagine and secondly because I feel that it will be easier for us to settle our quarrel of freedom after the war with the British whom we know for 150 years and know too well their good and bad points. Purely therefore from the selfish point of view of a man who believes that his country should be free from the yoke of foreign domination as soon as possible, I am prepared to contribute all my efforts with the others in the field to help Britain to win this war soon. Sooner she does so, sooner shall the Indians be able to revive their own struggle for freedom.

This is how the bride Kalyani steps out in "Prabhat" a Tarun picture.

Mr. Desmond Young, the Chief Press Adviser to the Government of India, is mainly responsible for the affairs of the Film Advisory Board, as they are to-day.

THE FILM ADVISORY BOARD

With this preamble I proceed to criticise the activities of the Film Advisory Board with one solitary object in view and that is that its working should be so efficiently organised that its efforts may contribute solidly towards winning the war for the Allies.

The Film Advisory Board was formed on the 4th of July 1940 by Mr. Desmond Young, Chief Press Adviser to the Government of India. Its first personnel was nominated

Mazharkh n and Hadi meet after a very long time in "Akela" a Great India picture directed by Pessi Karani.

by Mr. Young probably guided by his own sweet will. The members were as follows:

Mr. Chandulal Shah, the Chairman (a producer).

Mr. C. B. Newbery, Vice-Chairman (A distributor representing American interests viz. 20th Century Fox).

Rai Bahadur Chunilal (a producer).

Mr. Chimanlal B. Desai (a producer).

Mr. Baburao K. Pai (a distributor).

Mr. M. B. Billimoria (a distributor).

Mr. J. B. H. Wadia (a producer).

Mr. M. A. Fazalbhoy (a Cine-machinery dealer).

Mr. A. Rowland Jones (a distributor representing foreign American interests viz. Metro-Goldwyn-Mayer).

Mr. A. A. Walter (a distributor also representing foreign American interests viz. Warner Bros.).

Mr. Sohrab Modi (a producer).

Mr. Kapurchand Mehta (a distributor).

Sir Richard Temple (representing a producing firm).

Mr. H. W. Smith (of the Times of India representing the Government of India on the Board).

The offices of the Board were till the last month situated in the premises of the "Times of India" and Mrs. Smith, a Secretary of Mr. Smith was appointed as Secretary of the Board.

Amongst others aims and objects of the Film Advisory Board the following are noteworthy:

(1) The Board has been formed to *assist* Government in putting before Indian public *films of interesting war subjects* and others of informatory value.

(2) The Board will discuss suitable subjects for filming and the Government representative will receive them and *if approved, obtain sanction for the production* after obtaining an estimate of cost.

(3) Every effort will be made to see that all cinemas exhibit the films. No payment will be made to cinemas for exhibition as *it is considered that the films will be of sufficient interest to be welcomed by the public.*

(4) When payment is made by the cinemas for exhibiting these films, the amount received will be sent to the Secretary of the Board for credit to Government.

In connection with the formation of this Board, I beg to state that

Maya and Gulab create some interesting situation in "Madhusudan" a Circo picture.

the procedure of nominating members at the sweet will of one person, namely Mr. Desmond Young, is to say the least, hardly constitutional and certainly not in keeping with the democratic traditions of the British Government. Admitting for a moment that the Board acts merely in an advisory capacity it was still necessary that different public institutions should have been represented on the Board by the method of asking institutions or associations to elect their own representatives on the Board. The method of nomination followed by Mr. Desmond Young, therefore, seems a bit too dictatorial for the present times.

Nalini Jaywant makes her debut in "Radhika" a musical produced by National Studios.

In my opinion a Film Advisory Board, mainly intended as at present for producing propaganda films to help the country in its war effort, should not have had any representatives of the vested interests in the motion picture industry on its Board. An Advisory Board of this nature should have had people of experience, eminence and education who represent institutions like the University of Bombay and other cultural institutions in this country. Only people having a splendid background of education and knowledge and experience of mass psychology can be in a position to advise the Government what would be good propaganda in these times. I doubt whether film producers, film distributors and machinery dealers are sufficiently qualified to advise Government on this vital activity during war times and moreover there is a likelihood of these people being personally benefitted through the activities of the Board.

That revolver is unnecessary for so charming a victim as Madhuri, but Ghory does not seem to understand it in "Shadi", a Ranjit picture.

While disagreeing with the choice of men I would like to know why the democratic method of representation by election was not followed by Mr. Desmond Young if he had to take people from the Indian film industry.

FOREIGN INTERESTS ON THE BOARD

Another point that strikes me as rather unusual, and possible only in this country, is the nomination of the representatives of three foreign companies like Metro, 20th Century Fox and Warner Brothers (all American firms) on the Film Advisory Board which is essentially an Indian body under the Government of India. I wonder whether in England or in America foreign representatives would be taken on a similar administrative body of the Government. But in India it seems that anything can be done.

Referring to the appointment of the Business Manager of the "Times

of India", as the representative of the Government one wonders by what particular qualifications, experience or privilege can Mr. Smith be nominated as the representative of the Government. Would it have been too awkward for the Government to have appointed an eminent journalist like Mr. S. A. Brelvi of the "Bombay Chronicle" or if they did want an Englshman, a gentleman like Mr. B. G. Horniman of the "Bombay Sentinel"? In my opinion both these persons would have been more suitable for the job than Mr. Smith. If Government were anxious to secure the fullest co-operation of the Indian members of the Board as also of the Indian film industry in general, nothing could have been more popular to secure this co-operation than the appointment of a pro-nationalist individual.

THE BOARD HAS FAILED SO FAR

During the eight months of its existence the Board has been able to put out hardly seven or eight propaganda films produced by different people in different studios and seeing these films let me frankly state that none of them can be called a real propaganda film designed to meet its primary purpose of aiding the war effort.

Elsewhere in this issue Mr. Alexander Shaw writing on propaganda films says: "*the blatant propaganda must stand the test of reason when the lights in the cinema go up and the audience faces the journey home.*" I doubt whether films produced by the Film Advisory Board so far will stand this test of reason as suggested by Mr. Alexander Shaw, the documentary expert now working on the Board.

Take for instance the film "Voice Of Satan." It was so much oversprinkled with blatant propaganda that it defeated its very purpose. Propaganda to be effective must be subtle and as Mr. Desmond Young himself says: "*the essence of propaganda is that it shall be concealed as far as possible.*" I would like the members of the Board to point out a single film produced by them so far, passing this test. Therefore to that extent all the effort of the Film Advisory Board, so far, has been wasted, and which conclusion is forced on us, inspite of ourselves.

SLAVISH STATUS OF THE MEMBERS

Dwelling upon the aims and objects of the Film Advisory Board it is not very encouraging to know that the Board has been formed merely to "*assist*" Government. Similarly, the Board is expected to discuss suitable subjects and *submit them for approval to Government representative* who will later on obtain sanction for production.

All this makes the position of the members of the Board rather servile and of no consequence. In short it means that even if all the members of the Board were to arrive at a unanimous decision regarding a certain subject for production. the two Government representatives. namely Mr. Smith and Mr. Desmond Young, could still turn down the unanimous suggestion of the Board without giving any reason and still do what they liked. If this is the position in a nut shell, I would like to know where was the urgent necessity of appointing a Board at all and making a pretence of establishing a democratic institution when Government could have well created a department with Mr. Smith and Mr. Desmond Young as the Lord and the Overlord. If the Government had done that I would have had no quarrel with them today, because in these times of emergency any such action would have been condoned. But the pretence of democracy is too much to pass over.

THE APPOINTMENT OF ALEXANDER SHAW

Right from the beginning the affairs of the Film Advisory Board have been managed not in keeping with the democratic traditions of the British Government but more in the fashion of the totalitarian countries of Europe. Mr. Desmond Young or his Bombay representative Mr. Smith has been the deciding voice in all matters regarding the activities of the Film Advisory Board.

Let me take for instance the appointment of Mr. Alexander Shaw as an expert on the Board. Till the 27th of August the members of the Board did not know about this appointment. Evidently, Mr. Desmond Young had been in negotiation with the British Ministry of Information and took up Mr. Alexander Shaw at the "recommendation of Mr. Beddington", Head of the Film Division and as Mr. Young knew Mr. Beddington well, he "*unhesitatingly accepted his recommendation*" and took up Mr. Alexander Shaw who was described as "*technically highly competent and personally very agreeable.*"

Before getting this expert from England no attempt was made by the Government of India to find out whether there were people in this country who could have possibly helped the Government in doing the work for which the expert was called. Nor did the members of the Board know exactly, on that day, the qualifications of Mr. Alexander Shaw. In a meeting of the Board which was held on the 28th August 1940, a telegram of the Chief Press Advisor was read to the members of the Board and the appointment of Mr. Alexander Shaw was placed for approval before the members.

Immediately the appointment of Mr. Alexander Shaw was known, some papers in the country raised a small hue and cry and to justify their action the Board came out with a press communique on November 19th in which they state "*Mr. Shaw's engagement, which is for one year, was unanimously approved by the Film Advisory Board, composed of leading Indian producers and distributors under the Chairmanship of Mr. J. B. H. Wadia of Wadia Movietone.*" The meeting which unanimously approved the appointment of Mr. Alexander Shaw was held on the 28th August with an attendance of eight persons out of fourteen and under the chairmanship of Mr. C. B. Newbery, as Mr. Chandulal Shah was absent. I am not inclined to check up the technical flaws in the press communique, as mistakes will always happen in human efforts but I certainly object to the procedure of making this appointment without the previous consent of the members of the Board or without even telling them what

were the exact qualifications of the man who was being brought in.

We are told that Mr. Alexander Shaw has been appointed for one year but Mr. Jamshed Wadia who is now the Chairman, after the resignation of Mr. Chandulal Shah, welcoming Mr. Shaw admitted having had a "glimpse into Mr. Shaw's broad outlook on life in general and films in particular and hoped that at the end of the year, Mr. Shaw would find ample opportunities of revising his decision to return to England." Does Mr. Wadia thereby imply that Mr. Shaw would be with us longer than a year?

HULLO, MR. BEDDINGTON

Reverting to Mr. Beddington, Head of the Film Division on whose recommendation Mr. Alexander Shaw was taken by Mr. Desmond Young, I beg to reproduce the following extract from the "*Spectator*" a leading paper in London in which Basil Wright writes as follows: "*After ten months of a total war the Film Division is still largely a waste of the public's money. It has announced no coherent plan, within the framework of which its week-to-week film policy could be shaped and reshaped according to immediate needs. It has failed to mobilise the immense good-will of the British film industry. It has even failed to make more than a handful of suitable films, and, if suitable films have been made it has delayed or bungled their presentation to the public.*"

That is the state of affairs in England in the Film Division of which Mr. Beddington is the head and Mr. Desmond Young, our Chief Press Adviser, takes the recommendation of such a man "unhesitatingly" and presents us with Mr. Alexander Shaw.

THE ANGLO-INDIAN PRESS

The attempt made by the '.Times of India" and by the "Illustrated Weekly of India" to lend a moral support to the Government in the appointment of Mr. Alexander Shaw is unique and original. The "Times of India" says in its first editorial of the 23rd January 1941 as follows: "It is no disparagement of the Indian Film Industry to say—what must be admitted as a fact—*that no one belonging to it has a thorough knowledge of the documentary film*, mainly because this type has never been exploited for the commercial market here." While, the "Illustrated Weekly" in its issue of 2nd February 1941 writes: "India, so far from resenting Mr. Shaw's presence here, ought to be grateful to him, because he will be teaching India something about a vast untouched field. *Who will deny that there is not a single man connected with the Indian film industry who can claim to be such an expert on the documentary?*"

Well, I deny and I challenge these writers to come out and discuss with me and convince me to the contrary. As far as I know we have at least half-a-dozen men who can do, if not better, at least as well as Mr. Shaw will do in this country and this statement of mine will be better proved when we summarise Mr. Shaw's work on the eve of his departure from India.

By the way, I should like to know why such blatant attempt was made by these two Anglo-Indian papers in supporting the appointment of Mr. Shaw if the Government of India feel that the said appointment was absolutely correct and founded on merits. It is rather unfair to Mr. Shaw that so obvious a moral support should be given to his appointment, as I personally feel that Mr. Shaw, after all, may be knowing something useful in this field of documentaries. If the gentleman has been appointed on pure merits where was the necessity of finding such noisy justification for his appointment?

I have no personal quarrel with Mr. Alexander Shaw and I agree with Mr. Desmond Young that personally he is a very agreeable person. But I object to the procedure that was followed in his appointment. Where is the sense in all the talk that is doled out to us about Dominion Status, Democracy, Freedom of speech etc. month after month from Simla, Whitehall and other high quarters if the executives of the Government insist on perpetuating their old bureaucratic methods which should have by now become obsolete?

THE OVERSEA GUARANTEE

Introducing Mr. Shaw and justifying his choice and appointment before the Board, Mr. Desmond Young is reported to have said that the British Ministry of Information had not only agreed to pay more than half of Mr. Shaw's salary but had also promised a contribution of no less than £10,000/- for twenty films in the form of a grant of £500/- for each film. He further stressed that though Mr. Shaw was not a representative of the Ministry of Information, still, as they had guaranteed so much money they would naturally like to have their interest watched by a person whose appointment met with their approval.

The imposing extent of the amount promised by the British Ministry of Information naturally silenced the members of the Board who must have become dumb by now to protest about the appointment any more. With regard to this aspect one would like to know how many films Mr. Shaw would produce in a year of his stay in India and whether any films produced thereafter, without the active assistance of Mr. Shaw, would be still accepted by the British Ministry of Information at the price mentioned by them.

I believe that at the most Mr. Shaw would produce three films in this year and the remaining seventeen, if at all produced, will have to be under the absolute control of the Board and without the help of Mr. Shaw. Where then is the virtue of this guarantee which cannot be fulfilled within the specified period of one year? Strangely enough, Mr. Desmond Young doesn't tell us what part exactly of the salary of Mr. Shaw would be paid by the British Ministry of Information. It is just "more than half." In this connection, is it true that some copies of the films already produced by the Board and sent to the British Ministry of Information were returned as unsuitable being "too amateurish for theatrical exhibition"? If this is

true then what would be the fate of the films that may be produced after the departure of Mr. Shaw, assuming for the moment, that Mr. Shaw will atleast produce films acceptable to the British Ministry of Information?

AND NOW THIS SHIVDASANI

Another example of the Board's absolute methods is the appointment of the Office Manager. One Mr. Shivdasani who was once the manager of a film studio that failed and who was till recently working as a Salesman in the Agfa Photo Co., which firm sold raw films to producers, has been recently appointed as Office Manager of the Film Advisory Board on a salary of about Rs. 600/- a month.

This important post and at that high salary should have been advertised in the newspapers in the manner of the Public Services Commission and applications invited therefor. But the Board seems to be having its own methods of doing things and has proceeded with the appointment in a rather strange way. Probably afraid of being overhelmed by thousands of applications, the Board appointed a Committee to select a person for the post.

The Committee which was composed of five persons, including the Government representative, evidently took a bird's-eye-view of the persons round the corner and chose three persons out of which one was decided upon by the Committee members and approved by the Government representative, Mr. Smith and that one was placed before the Board meeting and the appointment was confirmed.

Once again I object to the procedure of this appointment. Why was this appointment not advertised in the newspapers and why were not the exact qualifications for the post defined? Again, what specific qualifications has Mr. Shivdasani which qualifies him exclusively for this post? As far as I know Mr. Shivdasani, and I know him personally, like Mr. Shaw he is a very agreeable person, but his only experience in this line has been the management of a short-lived studio, selling raw films and having social contacts with the producers. Beyond this, I doubt, whether he has got any further technical qualifications to hold the post. How is he specially qualified to hold an all important position which demands an experience and a perfect understanding of the propaganda work in hand and in addition a knowledge of film distribution?

As in the case of Mr. Shaw, is Mr. Shivdasani the only man in India, in the opinion of the Board, who can fill this post? I can point out a dozen men working in the industry at present who could have filled the post with greater qualifications.

HERE IS THE WAR EFFORT

Reverting to the programme of production as executed so far by the Film Advisory Board, I have to state unhesitatingly that the films so far produced by the Board defeat their primary purpose of propaganda and do not in any way contribute towards the country's effort to win the war. The future programme seems to be equally barren as is seen by some of the features expected to be produced: (1) "The Grand Trunk Road", showing the problems of transport, (2) "Thirsty Lands", showing the irrigation of the country, (3) "The Dak", mainly about the Post and Telegraph Offices in India, (4) "Hooghli Pilot", showing the romance of the river with its preventive services etc., (5) "The District Officer", a day in the life of an I.C.S., (6) "Four Hundred Million People", the story of the census etc.

By what stretch of imagination is it expected that these subjects would in any way help the war effort? They may make good documentaries but I doubt whether they will in any way make the Indian people more war-minded. If it is the principal aim of the Film Advisory Board to produce *"films of interesting war subjects"*, have these subjects in any way to do anything with the war? Other films which are planned are two-minute and five-minute shorts with some Army and Navy subjects which will at the most act as just so many advertisement trailers of the Army and the Navy.

NO WASTE PLEASE

The affairs of the Film Advisory Board are of a great moment to the taxpayers because the Board is expected to spend this year approximately four lakhs of rupees in production and distribution of short films of different variety, including the maintenance of the organisation. During these times of war when every rupee that we spend must be spent with the fullest justification and maximum advantage and must return to us its full value. It is necessary to see that at least the Film Advisory Board does not waste any money. This purposeful criticism is therefore pointed to avoid any waste so that the entire effort of the Board may fully contribute towards winning the war.

In this connection it should be noted here how similar activities have fared in England. The "Economist", an English Weekly writing editorially in its issue of 14th September 1940 says: *"so far, not one of the Ministry of Information's activities at home has won even qualified general approval, in official or unofficial circles; and the Select Committee's report on the Films Division is another story of inefficiency, lack of co-operation and misdirected energy"* ..... "The Committee considers the British Council's news reel, composed of selections from the five news reel companies, to be superior to the Ministry's (Ministry of Information) news reel, which is also distributed abroad, and recommends that it should be the official news reel for Empire and foreign countries" ..... "The Committee further recommends that the Ministry of Information should abandon altogether any direct sponsoring of feature films, which are in danger of being out of date before they are completed." This shows in short what a muddle the British Ministry of Information has created in England where they certainly know a little more than we do in India about these things.

Writing on the waste of money in war activities *"John Bull"* in its issue of 9th November says: *"in re-*

cent months, a considerable part of the national resources is being drained away through carelessness, inefficiency, muddle and plain tomfoolery. ONCE AGAIN, THEREFORE, WE SAY "DAM THIS WASTE! STOP THE LEAKS AND WHERE NECESSARY, SACK THE DUFFERS."

Writing pointedly about films '*John Bull*' further states: *"That our official films for home propaganda have been almost a total loss because the Ministry of Information has never made up its mind what it wants to "put over."*

"That our 'documentaries' are too late to be good, and reach no more than a third of the kinemas even then.

"That the bulk of our film propaganda effort in foreign countries has been left in the hands of British Press Attaches, who have, with rare exceptions submitted no reports whatever, and don't apparently, attach the slightest importance to pushing this particular and important brand of British goods in the foreign market.

"WE CONCLUDE THAT A HIGH PERCENTAGE OF ALL THE TIME AND MONEY SPENT ON BRITISH PROPAGANDA FILMS HAS BEEN A DEAD LOSS."

ARE THEY QUALIFIED

If that is the state of affairs in England, what better things can one expect in India seeing the way things are being done? I for one would never question the personal sincerity of the individuals who are in charge of the Film Advisory Board. This is not the time to doubt anybody's sincerity. Everyone is serious with the one single aim that the war must be won. But the question that suggests itself is: Are the men at the top qualified for these jobs? In this connection the *"Spectator"* of London, ten months after the outbreak of the war, writes as follows:

"Officials who are efficient enough in the humdrum and day-to-day administration of an office have been drafted to posts needing an imaginative and creative ability outside their range. Some of these men are self-complacent, and unable to adjust themselves to the urgencies of war conditions; others so far misjudge their own intrinsic importance that they are unable to visualize themselves as cogwheels rather than as a whole machine. Between them they have effectively prevented "outsiders" that is, the experts called in to deal with the planning of film propaganda—from getting on with the job. Fortified by the mystical properties of civil service procedure, by magic phrases referring to "established branches" and "Treasury authority", *they have rendered sterile most of the efforts to plan our film propaganda on a far-reaching and comprehensive scale.* Against their pomposity, and their dexterity in the manipulation of the red-tape tradition, the experts from outside have found themselves impotent."

This is how the officials at the head of affairs in England inspite of their sincerity have bungled things. If this is the case in England, what guarantee have we in India, with the present officials in charge, that the money—the tax-payers' money—now being spent and intended to be spent during the year —will be fully utilized for winning the war?

A SUMMARY OF SUGGESTIONS

To summarise in short the foregoing criticism I arrive at the following conclusions:

(1) That even after suffering the method of nomination I consider that the personnel of the Board is incompetent to sit in judgment over the propaganda films. It is, therefore, necessary that a new personnel should be appointed forthwith.

(2) That the attendances at the meetings so far should provide an index to the Government of the sincerity and the active interest taken by several members and those who have chosen to remain absent through several meetings continuously should be asked to resign. This is not the time for accommodating slackers. We want men who will act and act furiously to keep pace with the emergency.

(3) That the present selection of subjects for production is entirely orthodox and suggestions should be invited from the public or from different institutions with regard to the films that would contribute to the war effort.

(4) That a definite declaration should be made by the Government that the appointment of Mr. Alexander Shaw will not be continued after the expiry of one year and that if the Department will still continue its activities the post will be given to a qualified Indian.

(5) That the present dictatorial method of doing things over and above the heads of the members of the Board should be forthwith discontinued and the merely advisory capacity in which the members are at present should be changed and greater responsibility should be given to them in view of the vital nature of their work.

(6) That if the post of the Office Manager at present occupied by Mr. Shivdasani is not a permanent fixture, steps should be taken to secure the services of a more qualified person for the job.

(7) That the future plans of the Board especially with regard to the production programme involving an expenditure of public money should be published in advance for the benefit of the tax-payers and criticisms invited thereon.

(8) That a special study should be made of the causes of the failure of such activities in England and steps should be taken to prevent the recurrence of the same results in our country.

(9) That the exact position with regard to the guarantee the British Ministry of Information about their taking up twenty films from the Film Advisory Board should be defined in at least one particular aspect viz. after the departure of Mr. Alexander Shaw from India.

Unless the Board is radically overhauled in a truly democratic spirit and as suggested above, I am afraid that all the activities of the Board will prove barren and result in a dead loss just as similar efforts of the Film Publicity Department of the Indian Railway Board sometime ago and recent activities of the British Ministry of Information have done.

Navyug's Second Slapstick Picture!

L. P. K. Gives Malwankar His Chance

Slapstick Entertainment For The Masses

After seeing "Lapandav" the maiden picture of this company and now this, one would hardly approve of the ideals which the producers seem to have set for themselves. While pictures like "Lagna Pahawe Karun" may appeal to the cruder and lighter senses of the masses and thus make a little money for the producers, it is hardly a work to brag about as Winayak, its director, has been doing recently with and without provocation.

If "L. P. K." is Winayak's idea of a comedy then it is, indeed, tragic. A slapstick that stinks of ridicule, pointedly projected at the Hindu institution of marriage, can hardly be welcome to the women of Maharashtra to whom marriage is still the only career of a life time. To paint the father of a bride (note Kidmide's actions) as almost a pimp who stoops to endorse the amorous frolics of his daughter and of his prospective son-in-law is a little far-fetched for the average Maharashtrian mind to accept. While portraying the natural anxiety of a father for the future of his marriageable daughter why should dignity be thrown over board?

KHANDEKAR'S TRAGEDY

Khandekar's pretensions at comedy writing must be accepted with a pinch of salt. While he has utterly failed to create truly comic situations, his effort at witty dialogues is most pitiable. Comedy is certainly not a forte of this well-known writer and to ask him to create comedy for the screen is like taking a strange companion to bed.

The actual plot of the story is very transparent. Chimanrao, a good hearted, blundering Brahmin, is anxious to get his grown-up sister married. He starts on the husband-hunt for his sister. But before he can find a suitable match for his sister, he is himself landed into matrimony. After Chimanrao's wedding, the husband-hunt begins again. And after a long search the girl is at last married to a city worker. The city worker, guided by the prejudices of his own father, chooses to cut away from his wife for a time. But Chimanrao reconciles them in time for the story to end well.

The picture has hardly any screen story beyond Damuanna Malwankar, who is certainly not the story. Remove Malwankar and look at Khandekar and Winayak together, and L.P.K. will look a horrible skeleton in the family cupboard. The treatment of the subject is utterly unimaginative and impotent and one wonders how Winayak, of all people, could have allowed the screen-play writer to run amok.

LAGNA PAHAWE KARUN
(Marathi)

Producers: *Navayug Chitrapat*
Screen play:
Dialogues & Songs: *V. S. Khandekar*
Photography: *Pandurang Naik*
Music: *Dada Chandekar*
Recording: *Chavan*
Cast: *Damuanna Malwankar, Jog, Vasant, Damayanti and Shakuntala*

Released At: *West End Cinema*
Date of Release: *21st Dec. '40*

Direction: WINAYAK

With a screen play built so weakly, the direction can hardly be outstanding. Winayak seems to have taken the whole thing like a big fun and has done his job carelessly. After his brilliant effort in "Ardhangi" he has come down a lot in "L.P.K."

Damuanna Malwankar who makes "Lagna Pahawe Karun" a lively picture.

A STINKING CARCASS

Damuanna's performance, though aping Chaplin at places, is still very good and naturally becomes the main support of the whole show. After him come the charming Shakuntala and the steady Damayanti, both of whom have done pretty well. From the rest, none acts. And it is well, they don't.

The music in the picture is rather poor and so is the sound at places. The photography is however excellent, particularly the outdoor shots in the palm groves.

Well, "L.P.K." is a carcass of a comedy dressed in colourless clothes of slapstick and with a stink of social ridicule.

Winayak must apply himself to something better in future, if his brilliant career as a film director is ever to be applauded by a nation. Picture making is a precious opportunity which should be utilized in producing purposeful pictures and not frittered away in stupid gambols like "L.P.K." People expect it from Winayak who in addition to being an educated man is considered an intellectual by his fans. And is he not the pet pupil of Shantaram?

TRANSCRIBING ON CELLULOID

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Direction:
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Music:
ANNASAHEB MAINKAR

Screen Play:
ACHARYA ATRE

Starring:
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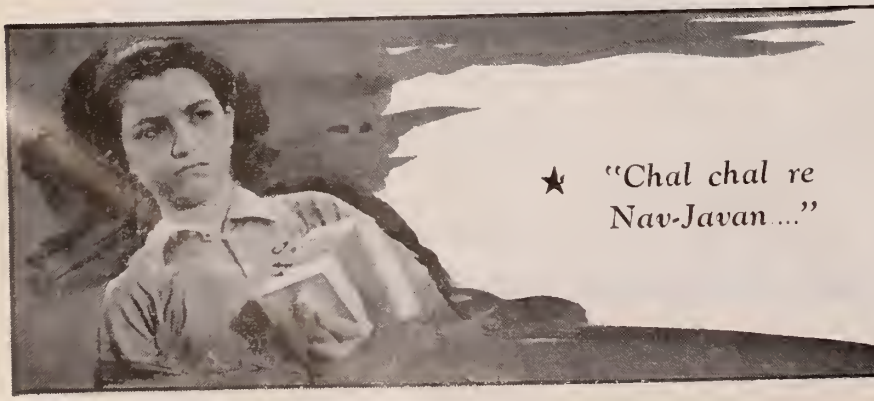

★ *"Chal chal re*
Nav-Javan ..."

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BANDHAN

BOMBAY TALKIES'
"JUBILEE PICTURE"

The Sensation of "Bhabi"
co-starred with
The Triumph of "Bandhan"

RENUKA DEVI
AND
ASHOK KUMAR

in Bombay Talkies'

NAYA SANSAR

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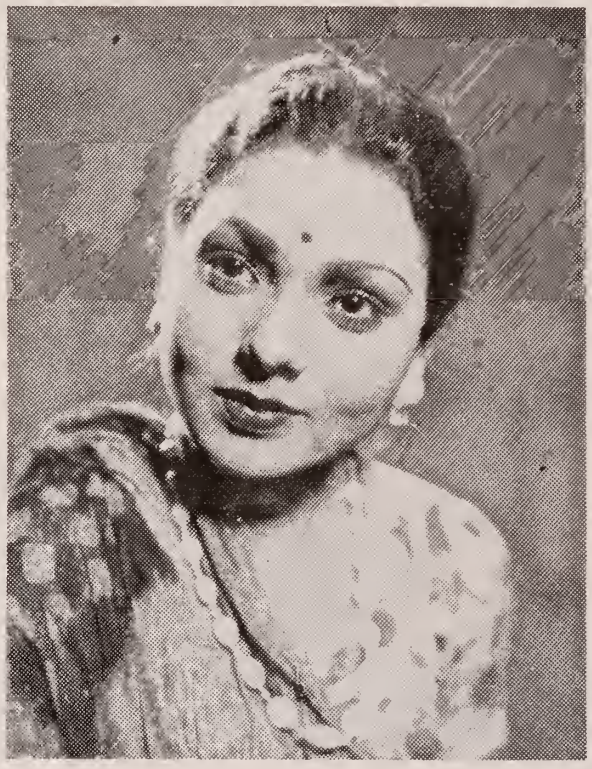

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

S. A. Gaffar (Calcutta)

Is Ashok Kumar, the Bombay Talkies' hero married or a bachelor?

Fortunately, Ashok is a married man.

R. L. Beharee (Vernlam, Natal)

Are there any more Indian colour pictures besides "Mother India?"

India has so far produced only two cinecolor pictures. The first was "Kisan Kanya", the second being "Mother India." After that the company that produced them—the Imperial Film Co., went into liquidation.

G. S. Padakone (Calcutta)

I want the private address of Mr. V. Shantaram of Prabhat?

I regret, I can't give the private address of Mr. Shantaram. It is reserved only for private purposes, but you can write to him, c/o Prabhat Film Co., Poona and he will get your letter.

J. Patil (Lahore)

Please tell me, all you know about Motilal?

All that I know about Motilal can't be told. Won't it be enough to know that he is one of our leading artistes and is now working in Ranjit pictures.

Mama Warerkar, a Maharashtian dramatist has criticised Prabhat's choice of "Omar Khayyam" and suggests their taking up "Meghdoot" instead?

Because Mama can himself write "Meghdoot" while "Omar Khayyam" can't be written on milk and water. You should really not take Mama seriously. No one does and if you do, Mama will be the first one to faint. Like "Meghdoot", he is also a messenger from the clouds.

A Rauf (Natal)

Why isn't kissing allowed on the Indian screen? Just when they are so near it, the artistes are separated and the audience is expected to imagine the rest.

Let me assure you that instead of seeing the Indian stars kissing clumsily, it is better to imagine the rest. And it is good that kissing is prevented otherwise there would be an epidemic of disease and even good boys like Prithviraj and Ashok Kumar would be affected for no fault of their own.

M. L. Ali Khan (Hyderabad)

I have heard that Mr. V. Shantaram, Prabhat's great director is a real star maker. If it is true I want to be tried by him?

Right! He makes them with his own hands. But he has not yet thought of the male stars.

K. K. Row (Masulipatam)

I want to dance with Leela Desai as I am an expert in dancing. Can you help me?

No, I can't. Apply to Mr. Chunilal Desai, Supreme Film Distributors, Main Road, Dadar, Bombay, and he can possibly arrange it. He is Leela's liaison officer for her dance tour.

I hear that Sunita Devi (once of Bombay Talkies) intends to establish an art centre at Bangalore?

I can assure you that it will be thrilling if Harin Chattopadhaya presides as the high priest.

H. Bahadur (Allahabad)

May I know to what community Miss Sitara belongs?

To the illustrious community of Eve. That is all I know and care for.

E. V. Dhan (Trivandrum)

Is Meenakshi in any way related to Mr. Winayak?

Not, in any way.

D. Patell (Poona)

From the December issue it appears that Prabha is your favourite star. I see six photographs of her in one issue. What do you like in her?

I like her producer Sardar Chandulal Shah and our publisher likes the big balance in the Sardar's bank. Photos in "filmindia" are a publicity item and have to be paid for. As an editor, I have nothing to do with them.

B. M. Setty (Raichur)

Is it not a great loss for Sohrab Mody to lose Naseem?

Probably in personal prestige but not as a producer. If Sohrab can run the show with Sheela and Nawal, he can certainly run it without Naseem.

Bhishma Singh (Pratapganj)

How would you rate the talents of the following persons in dialogue—writing:—Kashyap, Kedar Sharma, Pt. Indra, Betab, P. K. Atre?

Dialogue-writing is a difficult art and irrespective of what language they write in, I would rate the persons mentioned by you as follows: Betab, P. K. Atre, Kedar Sharma, Kashyap and Pt. Indra. But mind you, I have not taken into account the quality of the language in this rating. Their rating is arrived at merely from the view point of original thought which is a vital part of a dialogue and always more important than the words used to express.

S. Asghar Ali Wasti (New Delhi)

What is the real name of Charlie, the comedian and where does he come from?

Believe it or not, they called him Nur Mahomed Haji Ahmed when he was born. He hails from Porebunder and was probably packed to Bombay with the ghee that comes from there.

G. Veera Raghava Rao (Vizagapatam)

Please tell me all you know about Anis?

I know that she is the heroine of "Padosi" but that is not all. The rest I suspect but I don't yet know.

Ishwarlal and Khursheed build a house in "Shadi" a Ranjit picture.

That is how he looks at her nowadays. Winayak is a trifle more interested in Meenaxi as the heroine of his picture "Amrit". And, ofcourse, he is the hero.

Can our producers produce pictures of the "Frankenstein" type?

Yes, if some of them will themselves act.

Jaswant Singh (Agra)

Who is the producer of Bombay Talkies—Devika Rani or S. Mukherjee?

Both. Each of them is in charge of an independent unit. After "Bandhan", Mukherjee could be called a little more successful.

Why did Director Kardar leave the National Studios? Can you guess the cause?

There is not much to guess. I know it. He had a difference of opinion with the managing directors.

Did you ever visit Agra? Tell me, what you think of it?

Several times, for business. Barring the Taj and some archaelogical monuments. I think Agra is a very dirty city and you are robbed on one pre-

Nalini Jaywant and Kanhyalal in "Radhika" a National picture.

text or another in the hotels, at the shops and even at its show places. I know instances of visitors being relieved of their beddings and suitcases. In Bombay, people don't do things in such amateurish ways. They leave the bedding behind and pick the pockets.

K. D. Mathur (Jodhpur)

So often you write articles urging educated girls from good society to join the film industry. While on the other hand you write short stories vividly describing the bad practices in the film industry. How do you reconcile these two things?

It is the primary craving of a human being to build a home. In the life-time of a human being a home is built once and never twice. So all his activities, his work, his pursuits, his ambitions, his thoughts must contribute to make this home happy and peaceful. Even the film art has to become a willing hand-maid to make this home a place of peace and love.

When a woman leaves her home and family to become a film star, her one aim in life should be to bring back to her home greater comfort, greater happiness and greater glory. That is the only way success should be cashed on the counter of life. The stories of Sudha, Surekha and Sandhya which appeared in "filmindia" are intended to serve as lighthouses in the stormy waters of glamour and greed. They show to the mariner danger spots where the rocks are located and where life's craft can be wrecked. Light-houses have never scared away good mariners. Similarly these stories should not scare off really good girls. The stories have charted the stormy seas and pointed the correct way. It is for those who take the plunge to avoid the rocks, remembering all the while that art must contribute to make a home happy. For, in a life-time of struggles if a person has not built a home —what has he or she done?

To Adam paradise was home. To the good among his descendants, home is paradise.

Chandrika Pd. Verma (Bhagalpore)

Please let me know the whereabouts of Meera?

Last heard in "Pak Daman" a Stage Film Co. picture produced at the Minerva Studios. The future is not known.

Is there any magic in the name Baburao? I find all Baburaos. e.g., Baburao Pendharkar, Baburao Pai, Baburao Patel held in high esteem?

The magic of action. They are doing their bit to reach the goal they have set themselves. But what you consider "magic" is really the noise they make.

Which is the best picture of 1940?

Kumar and Maya once again come to screen in "Madhusudhan" a Circo picture.

In my opinion "Puja" produced by the National Studios and directed by A. R. Kardar.

What is the nationality of Padma Devi?

She is Indian but she belongs to Bengal, where she has now made her home. But the people of her province don't seem to be doing much for her. She was better off in Bombay where producers recognize real talent and exploit it.

Kartar Singh (Allahabad)

I have read in a weekly magazine that Naseem has left Circo and joined the Minerva Studio again?

Don't read these weekly papers. They do a lot of guesswork to fill up the pages. Besides, there is no chance of Naseem going out of Circo as long as Chandramohan is there to underline the advantages of a picture with him.

Jagdish C. Goel (Roorkee)

What is the address of Miss Anuradha who was once working in India Artists?

She is under the care of Mr. Rafique Guznavi and stays at Shivaji Park, Dadar, Bombay.

Mrs. D. S. Karmarkar (Nagpur)

How many times is "Bandhan" worth seeing? I have seen it 39 times already.

I have seen it only once and was more than pleased. You seem to be a difficult one to please.

Bhishma Singh (Bhagalpore)

What are the qualifications of a journalist and especially of Mr. Baburao Patel?

If a man writes something that sells, he is a good journalist. What and how he writes is not in dispute so long as he has a certain number of followers. What Baburao Patel writes is read by thousands every month, though many don't like doing so. Isn't that the best qualification?

Miss Shanta Moudgille (Agra)

Who is that sweet Miss Rita Carlyle whose photo appeared in the December issue? As she is a Miss and knowing you what you are, is she safe with you?

Quite, quite, my child. I have not yet cultivated the traditional practice of chumming up with the secretary. And Miss Carlyle is a very shrewd girl who likes her job and would like to keep it and not lose it on the lap of her boss as is done in several European offices. Like you, I also think that she is sweet and I don't forget to tell her so twice a day—in the morning and in the evening, which all of course keeps her as bright as her numerous dresses and she doesn't mind a little overwork. By the way, how do you happen to know "what I am"? Have we met before?

I want your home address.

Being punished? Imagine Ashok Kumar in that situation with Renuka Devi in "Naya Sansar" a social picture of Bombay Talkies.

"Gladhurst", Juhu, Bombay 25. And I don't open my wife's letters but she passes them on to me after reading.

P. D. Mathur (Benares)

Which is the most successful picture of 1940?

"Bandhan" produced by the Bombay Talkies is the biggest box-office success of the year. It is proving a gold mine to the producers.

K. D. Misra (Gaya)

Will you agree with me if I say that beauty of the star plays an important part in the popularity of a film?

Almost a vital part. If the story is effectively produced a beautiful star will take it to the extreme heights of popularity. But where have we the beauties? All that we are given are some Mongolian features which degrade the screen. And the pity is that, in the absence of the real stuff, I have to call some of them beautiful.

R. Buchi Veeriah (Secunderabad)

Is it true that Shanta Hublikar has married a rich old man and that she won't appear in films?

She has married a rich young man who is broad-minded enough to let her continue her screen career. You will see her in "Prabhat" a social picture of Tarun Pictures.

Anand Mohan Sinha (Kashi)

What is the name of the next social picture of Bombay Talkies and who are the principal players?

"Naya Sansar" is the name of the picture and it features Ashok Kumar and Renuka Devi.

Jogendra Nath Misra (Bhagalpur)

Who is the best singer among Surendra, Ashok Kumar and Harish?

I think Surendra is about the best.

I want to know the whereabouts of Kamlesh Kumari?

So do I.

B. S. HEGDE (Bombay)

Is it a fact that Devika Rani has ceased to act?

It's fiction.

Banwarilal Sigtia (Benares)

I am always advised by my elders not to see films. They say it is waste of time and money.

Don't worry about this advice of the elders. It is orthodox and reactionery. Our theatres are fast becoming good school rooms where the best social and cultural education will be soon available. Take those elders to see "Padosi" and ask them afterwards whether the picture was worth their time and money. And ten to one, they will go and see it again and perhaps again and again.

Akhauri B. Nath (Ranchi)

When will Mr. Chaturbhuj Doshi complete his "Adhuri Kahani"?

When Sardar Chandulal writes its last chapter.

J. D. Patil (Lahore)

Compare and contrast Directors Mehboob and Kardar in all respects.

Both are excellent directors and both are eminently successful. Each of them has developed an individuality of his own in his work.

As men, while Kardar smiles, Mehboob laughs. Where Kardar frowns, Mehboob shouts. While Kardar is sweet and subtle, Mehboob is blunt and honest. While Kardar acts, Mehboob lives. The two men are poles apart and between the two I would rather take a sincere hit on the back from Mehboob than a warm handshake from Kardar. It is difficult to take Kardar's temperature and no one in the industry has succeeded yet.

Mehboob is a product of the modern rough and tumble life while Kardar is a relic of the mediaeval times when courtiers said one thing and meant another. Remember that both are rather rare types.

L. D. Shirvastava (Rajnandgaon)

You denounce "Geeta" while "The Times of India" speaks highly of it. Please enlighten.

"The Times of India" probably wants you to pay the producers so that the producers can pay the Times' advertisement bills. "Filmindia" is essentially for the readers and its reviews are not influenced by the advertisements.

Sumati Gupte returns to the screen in "Thoratanchi Kamla" a Famous Arun picture.

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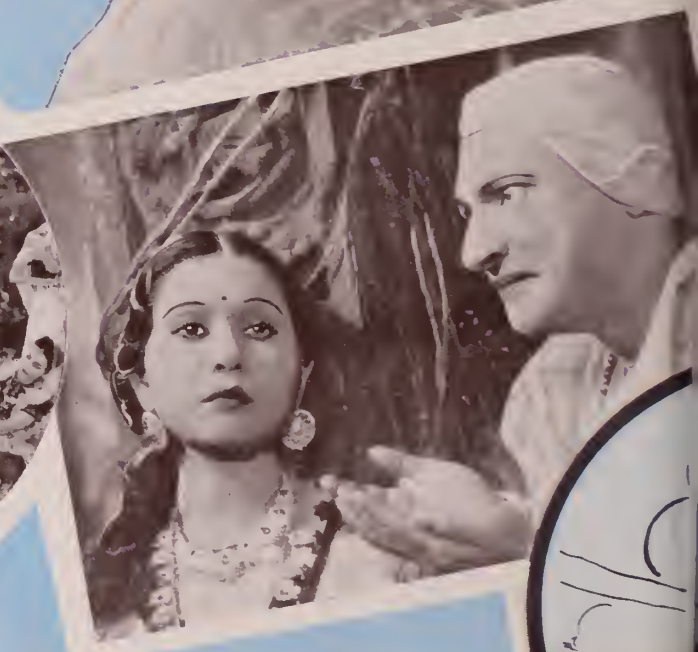

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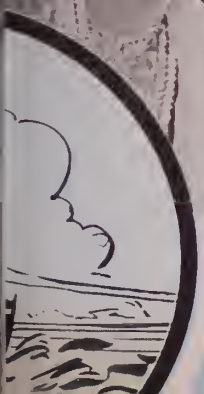

STORY:

MANMATHA RAY

SUMATI GUPTE—

After her work in Prabhat's "Dnyaneshwar,", Miss Gupte will be again seen in "Thoratanchi Kamla" a historical picture of Famous-Arun productions directed by Mr. Bhal G. Pendharkar.

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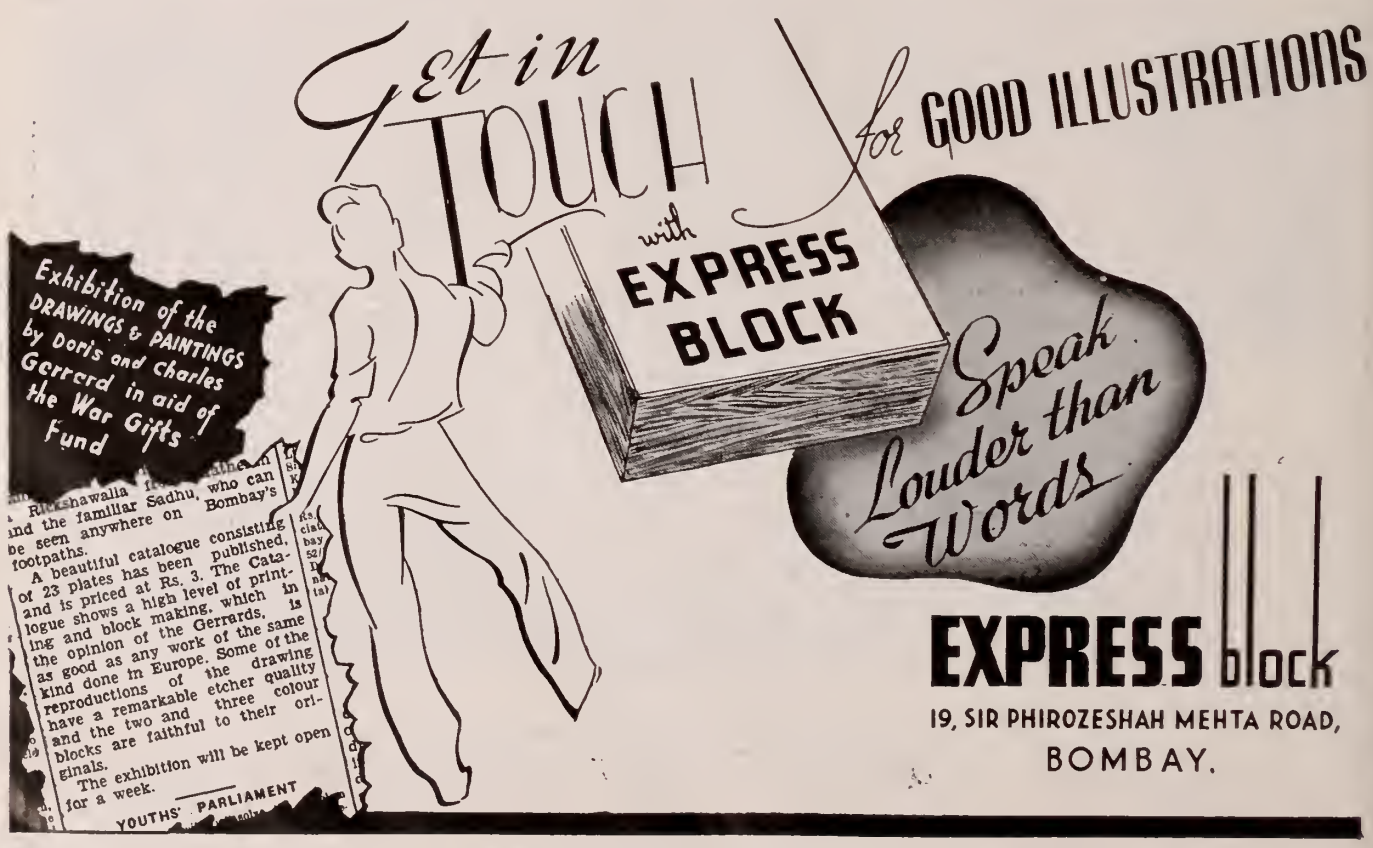

EXPRESS block

19, SIR PHIROZESHAH MEHTA ROAD, BOMBAY.

OH! A MERE ACTRESS!

A Plea To Cast Off Hypocrisy

By: **Snehaprabha Pradhan**

In sheer candour few can beat Miss Snehaprabha Pradhan, the star of "Punar Milan". In this frank article she takes the society snobs to task and demands a better deal for the film actress.. The Editor.

So often when an actress passes them have I seen people pointing an accusing finger at her or heard them saying in a condemning tone "oh, a mere actress!" that I feel compelled to say a few words to these moral heroes and heroines of our society who will read this article of a "mere actress" as surely as they will go to attend the premiere of a picture where the "mere actors or actresses" are to be seen, or to crowd around them to get at least a glimpse of these Stars of the Silver Screen.

Daily in hundreds and thousands these people visit the cinema houses to be entertained by their favourite artistes, to cast off their blues, to forget the quarrels at home, to soothe the ache in their hearts, to substitute their tears of misery with smiles and laughter. Daily in thousands they go to bed feeling less miserable and more hopeful, less cynical and more optimistic. Daily they try to acquire the grace of some favourite star of theirs or to follow the fashion of the day by imitating Joan Crawford, Hedy Lamarr or our own Rose. And yet however painful it may be, it must be realised that when this very personality who is the cause of their smiles and hopes, faces them in life, in reality she becomes a "mere actress" worthy of contempt—an object which must be kept at a distance as one keeps a dangerous explosive.

How many of these society men and women who talk of the actor or actress with "a mere", to show their superiority of character, care to find out the number of hours of very hard work that she puts in, or the number of blazing lights she faces on the set, or the enormous mental strain that she experiences when from a laughter she changes to a heart-piercing cry? How many of these people, men and women, bother to know about the worries and heartbreaks that the film artiste carries with her—worries about her career which is so short-lived—heart-breaks because her best friends start condemning her?

WHERE ARE THEY NOW?

I am talking from personal experience. Before I joined this line—

Mira in "Darshan" a Prakash picture.

as a matter of fact until the very day I signed my first contract—there was not a single "Society" a single college in Bombay that did not approach me with an invitation to attend some function or with a request to take some active part in the function. There was the Lucknow Students' Conference, the hundreds of charity performances at the C. J. Hall, the charity programme for the American school for the blind—this and that. There was never a single evening when I did not have one meeting or the other to attend—some debate or the other to occupy my spare time.

Snehaprabha Pradhan hits the snobs and how!

And yet after I joined this line, how many of these societies, how many of the students who swayed to the rhythm of my music and dances, when I was one of them, who applauded me for one witty thing or the other I said from the platform, who unanimously elected me as the secretary of one society or the other—ever cared to approach me with similar invitations? How many members of the societies which owe the collection of some thousands of rupees to the part I played in their charity programmes, will feel obliged to show recognition for now a "mere actress"? How many of these people who in my college days thought it a privilege to know me, now do not hesitate to get a sudden attack of loss of memory?

How many of the girls who now cluster around me when I sometimes go to pay a visit to my college and who suddenly find themselves so terribly attached to me as to feel justified in making a bold demand for passes of our picture, will dare to go about with me or will dare to be seen with me without feeling ill at ease and guilty? And is it not so because, according to them now I

Durgesh in "Pardesi" a Ranjit picture.

am a mere actress with whom they can now have no social intercourse as they had before? Is it not so because according to them the actress is supposed to have no morality, and because the laws of morality must be put before the laws of sincerity and humanity?

PENALTY OF CLASS

This is about one who comes from a high class family—whose parents and relations have been occupying high positions in the society. I wonder if I am not paying the penalty for belonging to such a high family because it seems this very fact has made my entrance into this profession a crime greater than a similar one committed by those who, unfortunately, have no parentage or position to boast about.

In short whether a film artiste comes from a good high-class family or she has the misfortune of belonging to a class of people which this very society of moral people maintains (secretly ofcourse) and to which class the society owes the safety of many of its daughters from the beastly passions of its own members—she becomes a mere actress to the very men and women who spend many an evening with her in the cinema theatre.

There is nothing that an actress is not accused of—"she drinks, she smokes, she goes to the races, she flirts, she seduces"—oh, so many things she does that hurt the staunch dictators of morality! Granting many of these things as true, one must not fail to see that many of the artistes do not acquire these habits AFTER coming in the line but they come in the line WITH them.

SOCIETY BUTTERFLIES

Truth forces me to say that some of the product of the high-class society, that has come into this profession, is seen indulging in these vices

Bibbo plays the lead in "Akela" a Great India picture.

more vehemently and passionately than the others. The point is that even after we grant that the actress does all that is bad, are all the men and women who overcrowd the bars at the Taj or the Green's, who forget every rule of dignity and good behaviour on the race-course at Mahalaxmi, who indulge in sensuous dances in the dimly-lighted dance-halls, who parade in the cinema houses in ultra fashionable dresses —the women with much of their backs and more of the fronts exposed, with over-rouged cheeks and thickly painted lips—are all these men and women actors and actresses?

Are not these men and women the members of the society that boasts of its high standard of morality and that boldly points an accusing finger at the cinema artistes? Do they not indulge in the same vices that the actress is accused of? What justification has then such a society to throw stones at the others who at least work hard and toil sincerely to provide entertainment to the millions?

What right has a society which has men in it who develop fat tummies as a sign of their prosperity, merely by throwing orders across the tables, or by playing a few cotton figures, and women who do nothing but eat, drink and dance, squandering their money on useless luxuries, without a stress of humanity in them—to cast a condemning look at the artiste who makes it possible for them to go home with lighter hearts? Or do vices become virtues when they are fondled and sheltered by the aristocrats of the society?

Please do not think I am trying to defend myself? Fortunately I do not smoke, drink or go to the race-course (though many will like to believe to the contrary). I do not know ball-room dancing. The Taj I have visited only once that too at the age of eight when I first came

Shivaji as portrayed in "Thoratanchi Kamla."

to Bombay. But I am not here to boast of these facts about myself nor to defend those from my line who enjoy the pleasures that the modern world presents them with. All that I want to say is that the film artiste does nothing that the men and women out side this profession do not do.

THE PAPERS MUST GIVE A FAIRER DEAL

The vices of its own members the society protects, while the vices of the film artiste it prints in bold type. It hides its own defects giving prominence to those of the others. It boasts of itself as the "Modern Society" on the strength of its vices and condemns the artiste for having the same. If an actress divorces her husband, the newspapers give headlines to the news, if she is seen on the race-course it is immediately broadcast, if she is ill they hasten to write an obituary, killing her before she is dead, if she insists upon calling a friend a friend, motives and meaning are attached to the friendship, sacrificing truth and decency for adding 'spice' to the contents of a paper; (How many magazines owe their existence to the spicy news that they print at the cost of the poor artistes, little caring for the hurt and bitterness the news must be causing to the victim?)

Sarojini in "Jadu-i-Bandhan" a Mohan picture.

And yet how cleverly are hidden the facts about the society men and women who under the security that marriage affords them, lead a free and gay life, who join this club or the other, sacrificing the sanctity of the home for the passionate pleasures of the fashionable world, who meet at Mussorie or Mahableshwar to spend the 'Holidays' and improve their health—not in the open air or in the company of Mother Nature but in the crowded dance halls of the hotels.

ARE MALE VICES COMPLIMENTARY

If I have written mainly about the actress and not so much about

An interesting situation from "Mere Raja," a Paramount picture.

the actor, it is because in this man-made world the vices in a man are taken as a compliment to his manhood. While a man can leave his wife even after twenty years of companionship with her to seek inspiration in another without much harming his social status or career, the women cannot do so even for the most justifiable reasons without losing the respect and love of the entire society. But even the poor actor suffers no less than his colleague—the actress.

How then an industry which consists of immoral men and women viz. the actors and actresses has

Indurani in "Allauddin Leila" a Mohan picture.

succeeded in occupying such a prominent and secure place in the industries of the world within such a short period so much so that to-day it has become a necessary feature of the modern world? Or are we to believe that the members of the highly moral society have the power to feed their souls on vices and yet remain unaffected by them?

I think it is high time that society decides to cast off all hypocrisy and to look at the profession of the film artiste as one more means of livelihood in this world of the unemployed. Especially when reason tells that the vices of the artiste are the vices of the men and women all over the world, it should get rid of the spirit of snobbery and if it must denounce and outcaste people for doing wrong things, let it denounce and outcaste its own members first.

And if it will still insist on talking of a film artiste as a "mere actress,,' then the artiste too when she meets a member outside her profession, will be justified in talking of him as a "mere member of *a hypocrite society.*"

For there are not a few of these snobs who will give ten years of their life to become mere actors or actresses, if only they could have the moral courage and the qualities to become so.

PADOSI

[IN HINDI]

Starring: MAZHARKHAN, GAJANAN JAGIRDAR, ANIS, BALWANTSINGH, *Mulia, Kashyap, Radhakisan, Vasant Thengdi, Lajavanti, Balakram, Sumitra, Gopal and Sarladevi.*

SHEJARI

[IN MARATHI]

Starring: JAYASHREE, K. DATEY, G. JAGIRDAR, CHANDRAKANT. *Gouri, Manajirao, Master Chhotu, Vasant Thengdi, Vatsala, Balakram, Sumitra, Gopal and Kamlabai.*

DEEP AND STRONG,

THEIR FRIENDSHIP MATCHED
WITH THE WATER-DAM
MAGNIFICENT
WHILE IT HELD!
MENACING WHEN
IT CRACKED!!

★ ★ ★

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THORATANCHI KAMLA

(थोरातांची कमला)

Featuring

SUMATI GUPTE

CHANDRAKANT, I. T. NIMBALKER,
NANASAHEB PHATAK, BAPURAO PAWAR

★

Written and Directed by

BHAL G. PENDHARKER

Produced at

Famous Arun Studios

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FAMOUS FILMS'

DHARMAPATNI

in TELUGU

Written by: V. S. KHANDEKAR

is Running to Crowded Houses at 15 Theatres in Andhra Desha.

FAMOUS ARUN FILM Co.

Announce

1. Matrubhumi

(IN MARATHI)

2. Damaji

(IN HINDI & MARATHI)

3. Maharathi Karna

(IN HINDI, MARATHI & TELUGU)

Sunshine Smile of a Dark Room Man
Shiraz Ali Hakim's Colourful Career From Obscurity To Popularity

If ever a man has smiled his way to success it is Shiraz Ali Hakim, the never-to-be-ruffled proprietor of the Famous Cine Laboratory. And his success is unique as the world around him participates in it and does not grudge it. Could success be more popular?

For, this success of Shiraz, as he is affectionately called by the young and the old (though some people insist on calling him Shiraz Seth to his utter embarrassment), does not intrude on anyone—not even on the smallest dependent among his numerous employees. Shiraz has neither "smashed" his way to success nor "grabbed" his opportunities and made the most of them. He has just worked day in day out patiently, quietly, unassumingly with the one ideal in view: "Live and Let Live."

And wedded to that winning smile of his, is the sweet voice made sweeter by the sincere, affectionate and unequivocal words. That voice, those words and that smile are given to you without asking and no price is ever asked for them.

That is in short Shiraz Ali Hakim, the 'hakim" of everyone's evil mood, the "hakim" of everyone's helplessness, the "hakim" of many a friend's misfortune. For, in this man of Maharashtra born in 1904 in the obscure village of Pawas in the District of Ratnagiri, there is that irresistible humanity which draws everyone towards him in a sincere handshake of friendship.

DIGNITY OF LABOUR

Like Mr. V. Shantaram, the greatest director of our film industry, Shiraz began his film career from the lowest rung of the ladder in the Maharashtra Film Company of Kolhapur.

In 1926, he was taken as a man of odd jobs and between acting and washing work in the laboratory, every humble job came his way with a salary that looked always more humble than the work. Those days were different when the film industry was in its real infancy and that great artist of Maharashtra, Mr. Baburao Painter was struggling to put it on a wider map. This great artist then needed men who would give their time for the sheer sake of their work forgetting that there was anything like monetary value in life.

It was here that the first seeds of the dignity of labour were sown in the design for living which became so natural with Shiraz in later life.

There is at least one man in our film industry, who has no enemies. His life must be rather boring but it is not so, as the world of friends, in which he lives, has become interesting enough for him. Mr. Shiraz Ali Hakim, India's pioneer laboratorian, is the proprietor of the Famous Cine Laboratory and is responsible for several production activities.

FROM ONE OPPORTUNITY TO ANOTHER

But those who are destined to rise above their station cannot be pushed down. In 1927, Shiraz came to Bombay and joined the Sharda Film Company, and began work in its laboratory. His hard work and perseverance pushed him into the Editing department where he worked for eight months.

Always on the look-out for improvement, he soon got a lucrative post in the Saurashtra Film Company of Rajkot. But other factors in this company compelled it to close down

(Con. on page 51)

Mr. D. B. Divekar, the Chief Laboratorian, has had a long experience and the necessary foreign training to guarantee every type of work and give it a technical excellence and efficiency.

A Film Romance

In The Mysterious Dark Rooms

Where Between The Red And The Green Lights Thrills And Kisses Take Shape.

Away from the star spangled glamour of film making, works a team of technicians whose job it is to guide the film on its hazardous journey from studio to screen. Follow us on this thrill packed trek through an unknown chapter of film life.

Conjure up in your mind a picture of the various stages of modern film production. Chances are that your mental pictures will be mostly confined to glamorous film stars, brilliantly lighted studios, mobile camera units, a host of studio attendants and make-up artists, burly directors and producers and also air-conditioned, acoustically corrected cinema theatres equipped with a battery of costly talkie projectors.

It is very probably that you will take a big jump over a very important stage of film making; and we do not blame you for it because not 2 per cent. of a cinema audience are aware of the tremendous amount of fascinating work that goes between "shooting" and "projection." Skilled technicians with long experience handle this highly specialized work of film processing. On their ability depends the technical excellence of the finished picture. Yet, their names never appear on the introductory title-pieces of the film you see.

Surely, you would like to know all about this interesting chapter in the romance of film....the stage of film making that transforms a blank strip of celluloid into a moving and talking picture packed with a bigger dose of drama than would be found in any human life. In this article we take you behind the scenes, as it were. at India's greatest film processing establishment—Famous Cine Laboratory.

So that you may better understand film processing technique, here is the principle of the Talking Picture briefly outlined for you:—Just like an ordinary camera the cine camera records the light image on the negative-raw film. A microphone is placed near the subject to pick

The Automatic Developing Cabinet, designed and built by the Famous Cine Laboratory, is used for the automatic processing of films at a fast speed.

India's Greatest Processing Plant—

Famous Cine Laboratory

up the sound. This microphone is connected to the Sound Camera in which a photo-electrical device transforms sound into a light image which is recorded on the raw film in the Sound Camera. The sound track on the film appears as a band of lines of varying area and densities. After being developed and fixed, the picture and the sound negative films are printed in synchronism on one positive film. When this film is screened in a cinema, a photo-electrical device in the projector retransforms the image of the sound track into the sound we hear through loud-speakers on the stage.

SCIENTIFIC PROCESSING

Having grasped the general principle of the modern Talkie, it is now easy to follow the interesting stages of processing, checking, editing, synchronising, printing and developing. Only the very modern processes are employed at Famous Cine Laboratory where all work is placed on a mechanically and scientifically controlled basis.

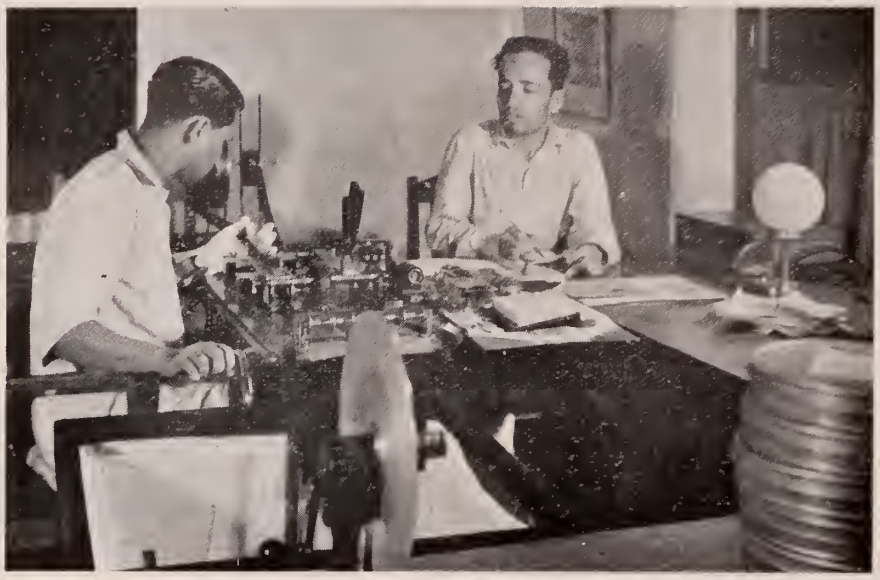
The picture and the sound negatives are developed in the latest type of Automatic Developing Plants in special temperature — controlled tanks with automatic feed and delivery arrangement. The daily output of Famous Cine Laboratory for Negative Processing is 12,000 feet; Sound 12,000 ft. and Positive Released Print 75,000 ft.

Coming out of the Developing Machine, the film is usually a length of meaningless, unconnected scenes. Many scenes may have been photographed repeatedly and introductory scenes may have been filmed long after scenes that should appear towards the conclusion of the picture. Therefore, the film has to be edited cut and spliced to form the complete story. These allied jobs are more complicated than would appear to the layman because indiscriminate cutting of the sound film would cause awkward breaks in speech or music.

Now the film passes into the hands of an experienced technician on whose keen judgment depends the uniformity of light density in the final picture.

A. K. Rashid, known to friends as "Moulana" for no fault of his own, is the Chief Contact man of the Famous Cine Laboratory. With a smiling resignation, he absorbs the inevitable shocks of the day's grim routine but with every smile a new order is knocked down.

They are all there—the Shiraz Family. A group photograph of the executives of the Famous Cine Laboratory.



Light Grading is an important feature of film processing. A good print—so necessary to avoid eye-strain—can only be had if the correct printing light is attained. But even this work is a utomatically done by this latest Light Grading Machine.

75,000 FEET PER DAY

All through the processes of editing, cutting, splicing and Light Grading, the film is handled with great care by experts who wear soft fabrik gloves. The edited film is automatically cleaned in a special apparatus. Incidentally, this automatic cleaning of the negative film is one of the many details of film processing which, if scamped, would produce films full of scratches and other annoying flaws. No wonder, then, films processed by Famous Cine Laboratory are invariably perfect.

After being developed, fixed, edited and cleaned, the sound track film and the picture film are printed on one positive film. The whole positive film is then developed, fixed washed and finally dried.

Another interesting feature of Film Printing is Control of Light Density.

In order to save the cinema audience from consequent eye strain Famous Cine Laboratory corrects these extreme density changes on its "De Brie" Printing Machine which automatically adjusts the intensity of the printing light so that the density variations in the final positive film are more or less imperceptible.

So efficient is the organisation and so up-to-date is the equipment at Famous Cine Laboratory that it is capable of executing daily an order for 75,000 feet of positive film ready for screening.

News Reel Work

With the present sequence of dramatic events in Europe, people in India are becoming impatiently hungry for news films. They want scenes from the battle fronts, scenes of war-torn countries ....and they want these vivid news shots commented on in the language they understand—their own language. Famous Cine Laboratory is meeting their demand admirably!

SPEAKING TO MILLIONS

Famous Cine Laboratory has now cleared the way to providing Indian picture houses with foreign news reels having a "sound" commentary in any vernacular language. At great expense this enterprising laboratory has created facilities for recording and super imposing vernacular commentaries on foreign news films e.g. 20th Century Fox. Already, Famous Cine Laboratory has successfully executed several orders and fresh orders are pouring in. Surely, Famous Cine Laboratory is the greatest enterprise in the Indian film industry because it has made history by putting foreign newsreels on the entertainment roll for India's millions.

Dust is a dangerous enemy of the silky film. Even a slight particle may ruin a good picture. But in this Dust-Proof Cabinet, the film is automatically cleaned and every superfluous flaw removed. Once again this machine is designed and built locally by the Famous Cine Laboratory.

Film Facts

1. The total length of film processed daily at Famous Cine Laboratory could easily encircle the Island of Bombay.

2. At the Laboratory they daily use 800 gallons of Hypo Solution for "fixing" the films.

3. The useful life of films processed at Famous Cine Laboratory is 40 per cent longer because every finished film is "waxed" on a special machine before it is released for distribution.

4. More than a hundred laboratory assistants are employed at Famous Cine Laboratory.

5. The Cameraman shoots over a thousand different scenes for an average film.

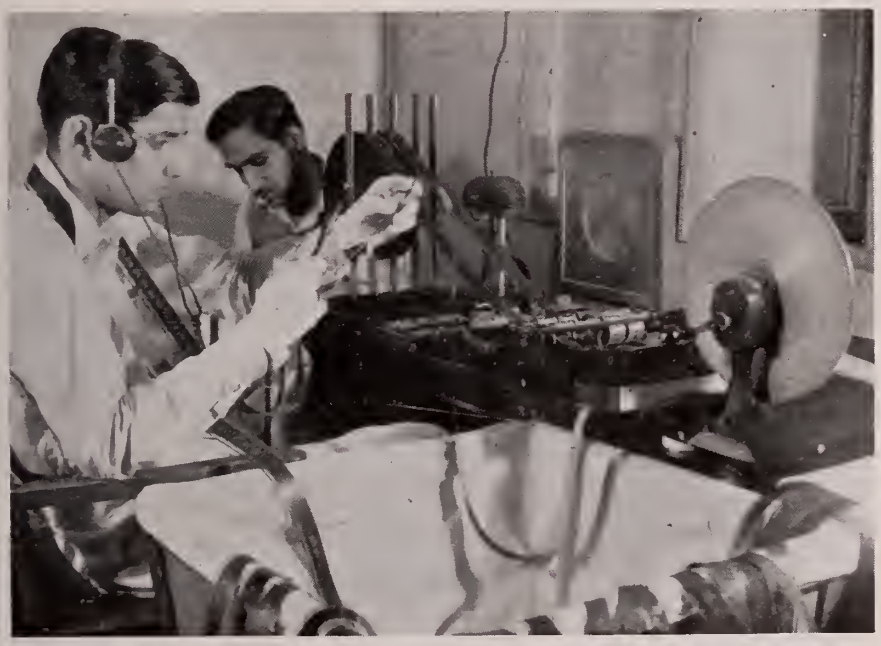
6. There are 36 distinct jobs performed in the transition of a film from camera to projector—all done by Famous Cine Laboratory.

7. Famous Cine Laboratory will soon be shifting into its own modern building with air-conditioned and dust-proof rooms and a small Theatre.

During the Silver Jubilee Exhibition held at the time of the Indian Motion Picture Congress, this impressive Exhibit of the Famous Cine Laboratory attracted a lot of attention. Here the visitors were explained the complete processing through which the film has to pass before coming to the screen.

Modern Machinery For Quality Work

Very few people outside or even in the film industry realise the vital part that is played by the film laboratory in the life of a motion picture. All that the layman cares to see and realise is what is presented before his eyes. If he finds it soothing he is satisfied by calling the effort as "happy photography." On the other hand if a picture on the screen strains the eye, the whole effort is condemned as "rotten photography." From the layman's point of view the result is summarised in the most precise manner and probably the most appropriate too but to the producer the difference between these two opinions is very vital, because, on the goodwill of the people, primarily created by their impression through the eyes, depends the future success or failure of his pictures.



A story is built in small bits and these bits have action that cannot be missed. This C. T. M. Editing Table is therefore a vital necessity for an up-to-date laboratory where every inch of film is carefully scrutinized, matched and joined to make the story complete.

It is here that the scientific method known as "processing" has its importance in the making of a motion picture. But processing, as is expected today with all its modern finish and efficiency, is not so easily achieved by one and all. Its inherent technical aspects have from the very beginning strictly limited the field of its specialists. While, therefore, we find numerous studios producing pictures, we find very few laboratories doing exclusive work of film processing. Another reason that has restricted this field of activity in the film industry is the exhorbi-

This Union Editing Table is another handy equipment for cutting and assembling the huge footage of film.

tant cost of the machinery and other equipment required to fit up an up-to-date film laboratory.

SOLITARY AND UNIQUE

However, after years of patient work and perseverance the Famous Cine Laboratory has been able to offer to the Indian film industry the best processing equipment in vogue today and with it guarantee excellence of quality not only to the producers but to the picturegoer in general. Only a few years back processing in India was done on a very primitive scale and crude methods of manual work were practised from end to end of the film. The result was that inspite of the greatest care taken in handling a film it did ultimately come out with a number of scratches and the inevitable dots and dashes that we so often used to find on the silver screen.

Since the introduction of machinery in the method of processing, the problem of touching a film with human fingers has been practically eliminated and now we see pictures having that silky finish which is always the dream of every ambitious producer. With the progress of the Indian film industry the demand for a greater output increased and it became necessary for the Famous Cine Laboratory to install equipment which would automatically turn out a huge amount of work.

Today the Famous Cine Laboratory, which is easily the largest processing plant in the country, is so completely equipped that it can meet all the demands and little more of the entire production activities in the country at present. It is quietly admitted that it is very difficult for an individual producer to equip a laboratory in the most modern way as the very cost of doing so proves economically unsuitable.

But this has become practically easy for the Famous Cine Laboratory with the work of over fifty producers in the country going regularly to them from month to month.

"The Moviola" another editing equipment so useful in a modern laboratory. Note the loudspeaker which reproduces the sound while the picture is seen through the view finder.

(*Con. from page 45*)

sooner than was expected and his friends in Bombay were glad to see Shiraz once again established in the Atmanand Film Laboratory.

The next step in the evolution of success was the establishment of the Standard Film Laboratory which Shiraz started as his own independent business venture. His charming personality and suave manners soon secured a reliable list of patrons and an untiring band of honest workers.

Those men, all of them, who started roughing it with him then are still with him, happier in life and stabilised for the future.

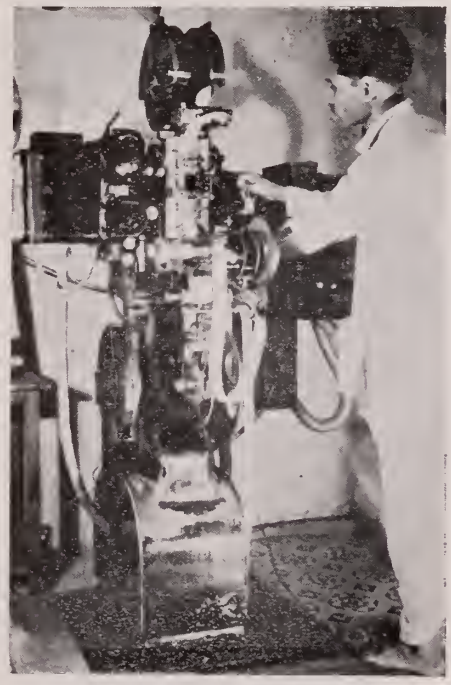
PROGRESSIVE FUTURE

Shiraz's urge for progress can hardly be called an ambition, as the word "ambition" is aggressive in its import. And aggression and Shiraz are antonyms. And yet a step further was due and had to be taken to fulfil the destiny in waiting.

In 1933, with the help and active co-operation of the late Mr. Abdulla Fazalbhoy, the Famous Cine Laboratory was opened with the latest available equipment.

Shiraz's association with the late Mr. Abdulla Fazalbhoy has been the happiest event in his colourful career of business as the patronage conceded by the late Mr. Fazalbhoy is still being extended to Shiraz by his enterprising sons with the same affection and warmth.

The intense mutual respect which this association enjoyed found its immediate expression in the establishment of the General Films Ltd. for production of films. Shiraz now took active part in the production of pictures and very soon under his personal supervision were produced outstanding hits like "Chandra Rao More", "Baghban" and 'Industrial India."



Here is a machine that thinks. It is the world famous Debrie Automatic Printer. The image on the negative is printed on the positive with the help of this equipment and the utmost accuracy is needed for it.

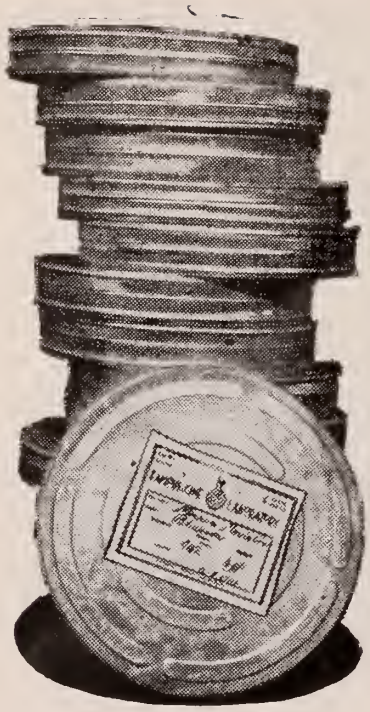
Southward Bound

Of a man blessed with luck, provincial limitations hardly hold up the progress. Same was true of Shiraz. Within a few months, his name appeared on the Boards of Directors of at least two South Indian producing companies.

Very soon Shiraz realised the possibilities of Telugu and Tamil films in the South and floated the Famous Films in 1938 at Nellore. His very first picture "Balaji" in Telugu proved a tremendous box-office success beating all previous collections at the ticket windows.

Encouraged by this success Shiraz soon established a new company called the Famous Films, Bombay and produced "Dharma Patni" in Telugu. Once again he has hit the high with this film which is proving a roaring success all over the South. This new company has now under production another one in Tamil called "Prem-Bandhan."

Making the world a big home of friends, it was easy for a man of Shiraz's temperament to sesure reliable lieutenants in every field of his activity. Never before in the film industry had a single man so many friends who often went out of their way in exerting themselves to earn Shiraz's personal respect. With the help of these men, Shiraz soon established a distributing company called the Famous Film Circuit at Nellore. This institution is mainly intended to distribute films produced by Shiraz's own production units.



The Finished Article, 14 Reels, the average length of an Indian Picture, packed in 'Humidor' Cans, ready for despatch to the Producers.

A Friend In Need

Mr. Bhal G. Pendharkar, the crack director of Maharashtra, has been one of the oldest friends of Shiraz. It is therefore in season that these two old friends should associate and join in a mutual business. This association is known as the Famous Arun Pictures with studios situate at Poona. The first Marathi production which will come out of this studio is known as "Thoratanchi Kamla."

Still one more concern has the Shiraz stamp on it. It is called the Bombay Pictures Corporation and is mainly intended to distribute pictures produced by Famous Films, Bombay and Famous Arun Studios. One of the most ambitious subjects that will be taken for production shortly is 'Taj Mahal."

HE HAS NOT FINISHED YET

Wait a bit, don't be disheartened. The tale of this man of multiple activities is not over yet. It can never end, for that matter, as everyday he is adding new chapters to his life-story.

A man of Shiraz's energy is an indispensable factor in our effort to win the war. So Shiraz quietly opens a new department for short features and more quietly produces two war shorts "Making Money" and "India Arms For Victory."

Not content with this, he has started a new "16 m.m. department" for the now popular educational film and has already built a Reducing Plant for the reduction of 35 m.m. films to 16 m.m. ones.

Yes, Shiraz is a go-getter but but not an aggressive one. He is a pacifist by nature and his only aggression is his own hard work which does not intrude on others. He is courteous to a fault and many a friend looks upto him for help in his time of need.

And this help is given without a murmer and the million-dollar smile goes with it free of cost.

That is Shiraz Ali Hakim, the healer of his own fate and of his friends' misfortunes. Find us another man like that.

Still another new studio in construction at Poona at the Famous Arun Studio. Perhaps the popularity of the proprietor is increasing the demand every day from independent producers in the country.

• Pictures In Making - -

FAMOUS ARUN PICTURES (Poona).

"Thoratanchi Kamla" a historical picture of the times of Shivaji has now been completed by Mr. Bhal Pendharkar and is awaiting release at a suitable theatre.

It is said that Mr. Shiraz Ali Hakim the financing partner of this concern will soon start a mighty historical photoplay called "Taj Mahal" at the Famous Arun Studios.

FAMOUS FILMS (Nellore)

At fifteen important centres in the South "Dharma Patni" the second Telugu picture of this company is making new box-office records. Though the picture was delayed in the release nevertheless it is so well appreciated that people would have even liked to wait a little longer.

The company is now producing "Prem Bandhan" a social story in Tamil. The latest reports of production show that nearly three-fourths of the picture has been completed.

PRABHAT FILM CO. (Poona)

"Padosi" is making its own records at the Central in Bombay.

At the studios in Poona "Sant Sakhu" a socio-religious subject has gone into shooting with Hansa Wadker in the stellar role. Messrs. Damle and Fatehlal are quite satisfied with the screen tests of this artiste and they hope to make Mrs. Wadker a popular star in "Sant Sakhu."

The story of "Omar Khayyam" has been completed and the script has been finally handed over to Mr. Shantaram for further preparations. Settings are now being designed for this greatest of costume plays in which Shantaram is expected to excel himself.

BOMBAY TALKIES

Sometime in the second week of next month will be released the next social picture of Bombay Talkies called "Naya Sansar". The story of this picture has been written by K. Ahmad Abbas of *Bombay Chronicle* and naturally has a realistic background of the newspaper world. The cast includes well-known stars like Renuka Devi, Ashok Kumar and V. H. Desai.

Yanmala and Shobhana Samarth come together in "Ghar Jawai" the maiden production, of Chitra Mandir.

RANJIT MOVIETONE

By the time this is in your hands "Pardesi" a social picture directed by Chaturbhuj Doshi will be on the screen at the Lamington Talkies.

"Ummid" another social comedy directed by Manibhai Vyas is expected to succeed "Raj Nartaki" at the Royal Opera House.

At the studios director Chaturbhuj is busy on "Susral" still another comedy with Madhuri and Motilal leading the cast.

Director Jayant Desai is now giving finishing touches to "Shadi" with Motilal leading.

NATIONAL STUDIOS

"Pooja" directed by A. R. Kardar proved a little too heavy to be popular at the Pathe in Bombay. Very soon this picture will be removed and "Radhika" a costume fantasy of dance and music directed by Virendra Desai will take the screen at the Pathe.

At the studios a number of pictures are under production, the principal being "Asra" directed by Lalit Chandra Mehta and Chimankant, "Amar ki Bina" by director Mehboob and "Kasoti" by director Ramchandra Thakur.

WADIA MOVIETONE

"Raj Nartaki" in Hindi version was released with a big trumpeting at the Royal Opera House in Bombay. It is drawing good crowds at present and the studios expect it to be well received all over.

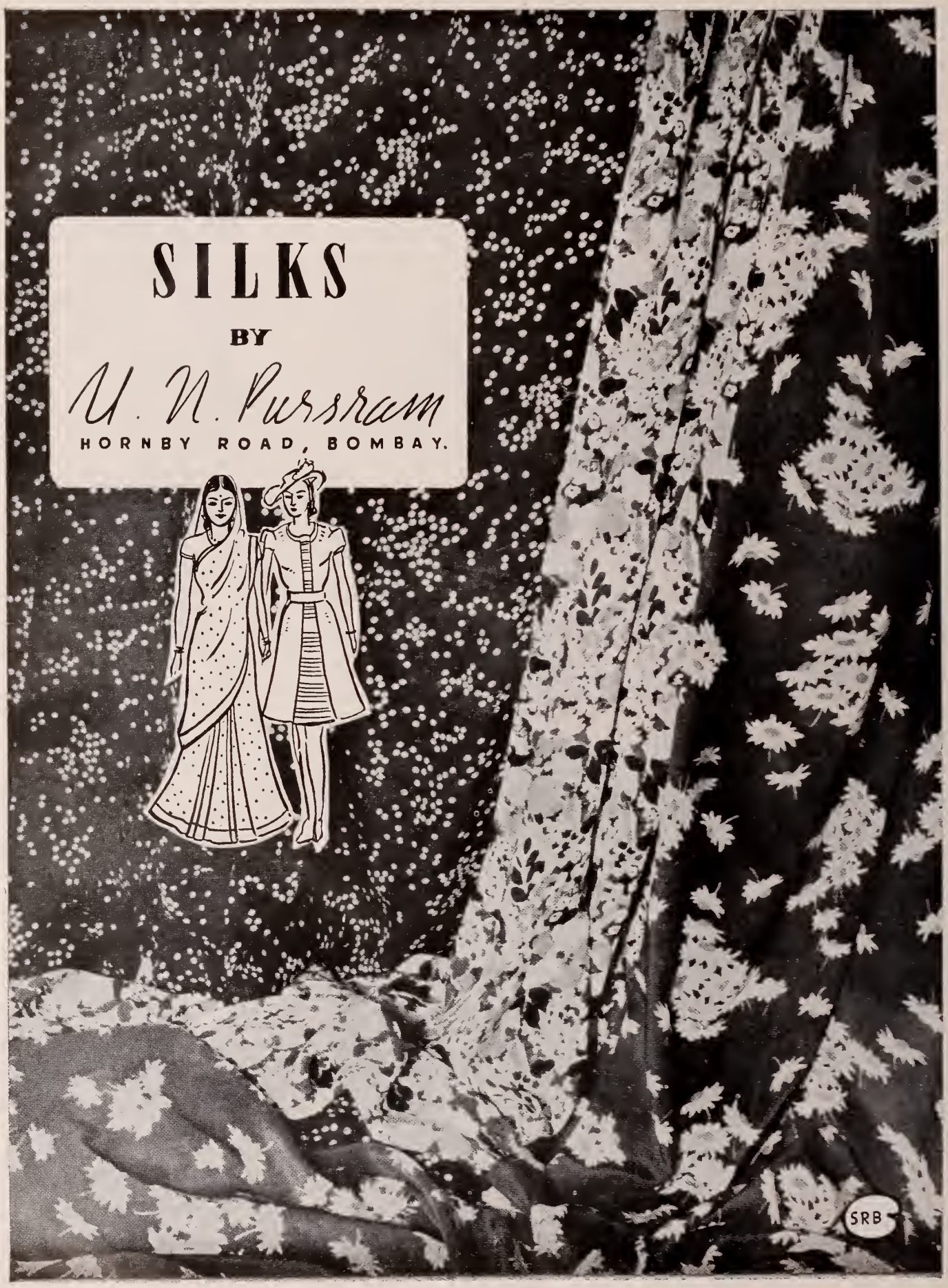
At the studios "Manthan" has been completed by director Ramjibhai with Radha Rani in the main role.

Director Homi Wadia is already busy with his new thriller called "Bombaiwali" while a lot of preliminary work has already been done on "Lanka-ki-Ladi".

NAVYUG CHITRAPAT

"Lagna Pahave Karoon" the comedy in Marathi was well received at the West End Cinema in

(Contd. on page 59)


SILKS
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SRB

RENUKA DEVI—
After a long time this popular artiste who became a star overnight in "Bhabi" returns to the screen in "Naya Sansar," a social picture of the Bombay Talkies.

"THREE CHEERS"
TO THESE TWO— !

'CHIMANRAO' and 'GUNDYABHAU'
(DAMUANNA MALWANKAR and JOG)
- WHO ARE THE RAGE OF COMEDY-LOVERS—

MEET THEM IN

Lagna Pahawe Karoon

(HUNT FOR A HUSBAND)
NAVYUG'S SOCIAL COMEDY HIT

Directed by
WINAYAK

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NEW WEST END Bombay

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2 GEMS by WINAYAK

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The story of their conflict and concord brought to Screen in

"AMRIT"

NAVYUG'S SOCIAL PHOTO PLAY

Directed by
WINAYAK

STORY:
V. S. Khandekar

Photography:
Pandurang Naik

Starring :- **Meenaxee, Lalita Pawar, Baby Devi, Baburao Pendharkar, Salvi, Damuanna Malwankar, Master Vithal, Javdekar & WINAYAK.**

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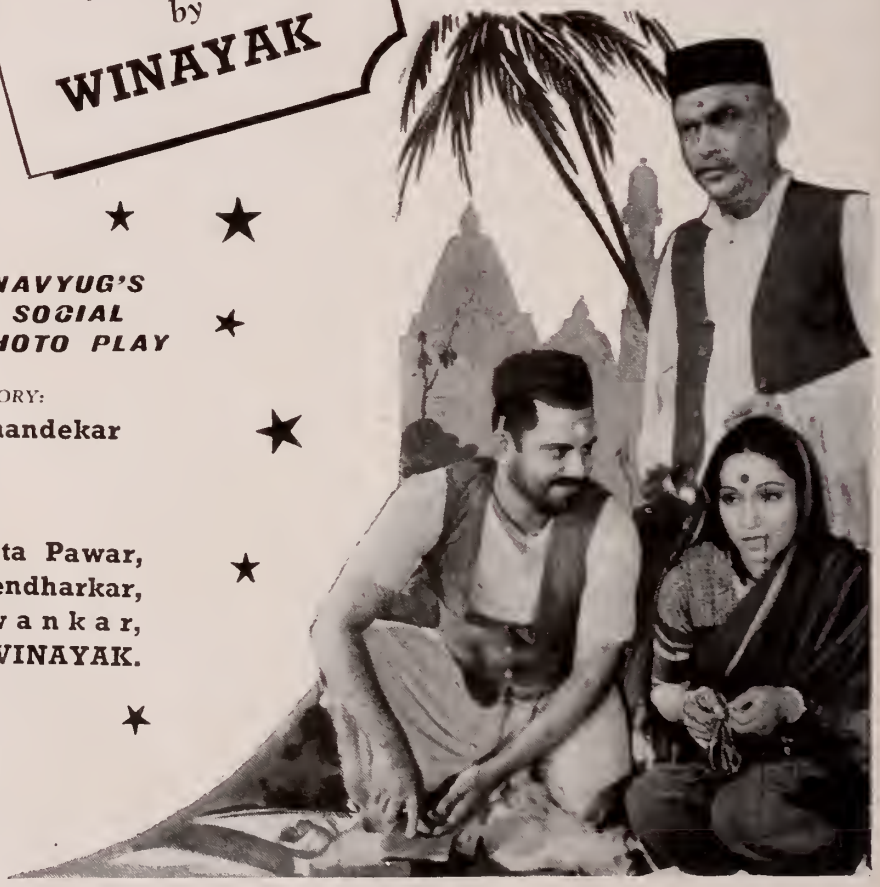


Devika Rani Disappoints!

"Punar Milan"—A Goody-goody Picture

Snehaprabha Gives Outstanding Performance

This picture of Bombay Talkies hardly adds to their reputation as producers of outstanding hits like "Acchut Kanya", "Kangan" and "Bandhan." In comparison, this is a poor picture—poor in conception, poor in development and poor in presentation. However, the excellent reputation of the producers is making it a box-office success and that is important to an industrially-minded company like the Bombay Talkies.

The story is built on a crime. The crime of a drunken man at the birthday celebration of his son becomes the key-stone of the whole plot. In an argument. the old father kills a guest. The son takes the guilt on himself and runs away from home to save his father. The father is shocked and paralysed. He becomes speechless.

The son goes to the city and struggles and starves till he gets shelter from a street dancer. The street dancer falls in love with him and continues to earn for the boy. Then the old father of the boy comes to the city for medical treatment with the sister of the hero.

By a too familiar cinematic coincidence the sister comes across the street dancer. Then follows some usual villain-cum - heroine - plus-hero-cum-side-heroine sequences which end in the hero being arrested by the police. Now the father gets his tongue back and confesses his guilt. And having lived so long for that, he dies satisfied with the thought that his son is going to, after all, marry a street dancer.

DEVIKA RANI DISAPPOINTS!

That is the story in short which Devika Rani, Sarandindu Bannerjee, Gyan Mukherjee and Amiya Chakrabarty, set out to tell and have told us in the most unenterprising way possible.

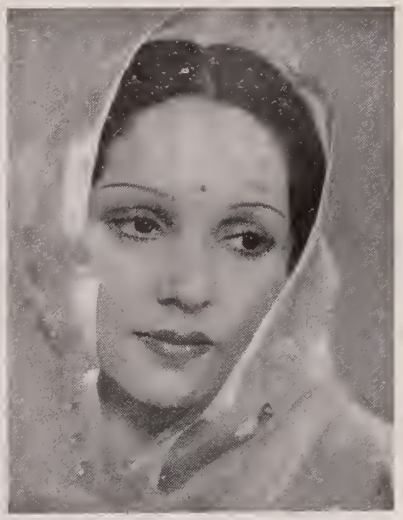
Every one had expected the first screen presentation of Devika Rani, as a producer, to be something more intellectual, more polished in presentation and more enterprising than "Punar Milan." Every one had thought that in the close association of her great husband, Devika had learnt the invaluable secret of producing the usual slick and chic pictures in which Bombay Talkies are known as pioneers. But alas, Devika, the beautiful and incomparable Devika, has rudely disappointed all her followers. In her very first essay as a producer, she has badly let us all down. This purposely pointed criticism is in the general interest of the company which a great man founded and for which that man gave his life. Let Devika learn a little more before she takes up another assignment, remembering that an institution is greater than an individual.

PUNAR MILAN

Released By. *Bombay Talkies Ltd.*
Story: *Saradindu Bannerjee*
Scenario: *Chakrabarty & G. Mukherjee*
Photography: *R. D. Pareenja*
Recording: *M. I. Dharamsey*
Music: *Ramchandra Pal*
Dialogues: *J. S. Casshyap*
Cast: *Snehaprabha, Kishore Sahu, Shah Nawaz, Anjali Devi Etc.*
Released At: *Majestic Cinema*
Date of Release: *21st Dec. '40*
Direction: S. H. N. NAQVI

EXCELLENT RECORDING

Coming to the picture, it has the usual good music which distinguishes the Bombay Talkies. But this time the dance and the music play their parts independently of the story and do not add to the interest of the subject. By themselves they are entertaining but they don't in any way push the story forward. The technique of story development looks therefore ten years old and makes several sequences boring.



Devika Rani—now a producer must learn a little more before she takes another assignment.

Photography is good in parts. If the cameraman had taken a little more pains in balancing his light in the outdoors, the result would have been more in keeping with the previous traditions of the studio.

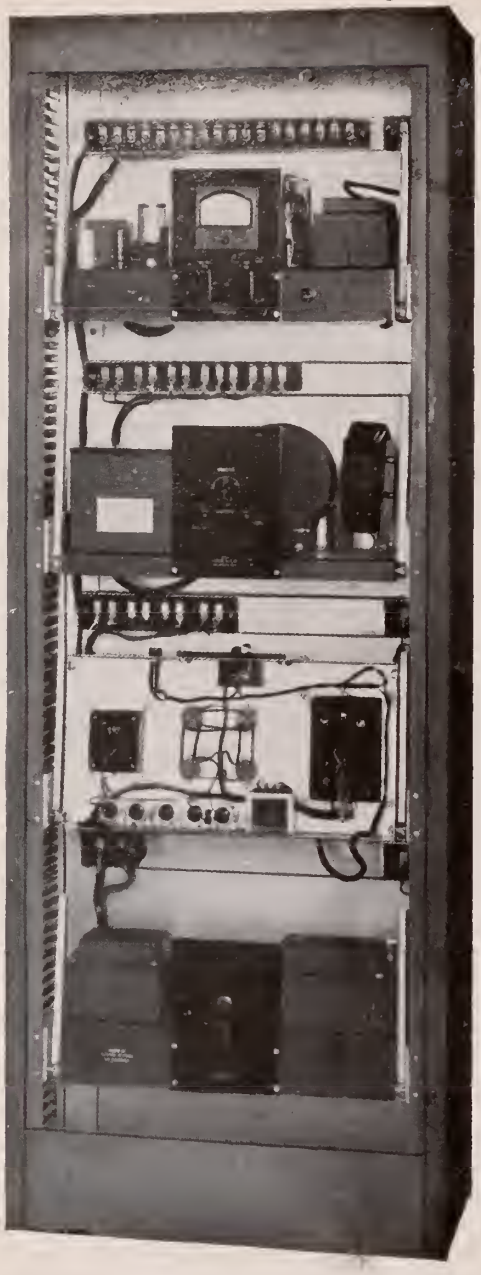
The sound recording is excellent and unusually so when one finds the thin voice of Snehaprabha effectively recorded.

A STAR IS BORN

Snehaprabha gives a beautiful performance. And she looks also quite attractive, thanks to the Bombay Talkies. Taking the burden of the whole story on herself, this talented little lady of the screen, acquits her responsibility with remarkable confidence and wins the admiration and applause of all. Here is a star, if a producer wants one. She is bound to reach great heights if her talents are suitably exploited. She sings, dances and acts and all this she does remarkably well.

In striking contrast with his talented wife, Kishore Sahu gives a very insipid and impotent portrayal of a very easy and simple role. Moving like a cold dumb-bell, he strikes chill into the very bones of the au-

(Con. on page 59)



LANSING "METROPOLITAN" Amplifier Cabinet opened, showing from top to bottom: (1) The "METROPOLITAN" Amplifier; (2) Two-way speaker Dividing Network, with single stage monitor amplifier, Monitor volume control and Test and emergency switches for stage speaker; (3) Speaker Field Supply, shown turned over on its exclusive Lansing "Tramvue" mounting to facilitate testing and inspection; (4) The Copper Sulphide Rectifier type exciter supply.

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(*Contd. from page 53*)

Bombay especially by the student class.

At the studio in Kolhapur they are shooting the final sequences of "Amrit" and director Vinayak hopes to put this one on the screen sometime in the month of March. With Baburao Pendharkar, Meenaxi and Vinayak, himself, playing important roles this picture is expected to prove a good box office success.

CIRCO PRODUCTIONS

By the time this is in your hands "Madhusudan" a social subject with Kumar and Maya Bannerji in the lead will be released at the Imperial Cinema in Bombay.

At the studios director Gunjal is fast progressing with "Tulsi" another social drama, while director Kardar has already started shooting "Swami" with Sitara and Radharani in the lead.

Other pictures in making are "Cleopatra", with Chandra Mohan and Naseem, under the direction of Khosla, "Vanmala" with Maya Bannerji in the lead under the direction of Mohan Sinha and "Mahatma Vidur" with Vishnupant Pagnis in the lead and directed by Mr. Gunjal. And at the top of all this, Bengal's great director Debki Bose is very soon expected to start his new picture called "Home Calls."

MOHAN PICTURES

The studios have three pictures under production at present namely "Shahzadi" under the direction of J. P. Advani, "Bulbule Baghdad" under the direction of K. Amarnath and "Chokha Mela" in Marathi directed by Messrs. D. K. Kale and Raja Pandit.

Two more pictures are planned to go on the sets in the beginning of next month, one under the direction of Nanubhoy Vakil and the other in charge of A. M. Khan.

PRAKASH PICTURES

"Mala" was released at the Imperial Cinema and the producers report that it was well received.

At the studios in Andheri the final sequences of "Darshan" a social story have been taken with Jyoti and Prem Adib in the lead. Another picture, this time a mythological one called "Bharat Milap" is expected to go into shooting very shortly under the direction of Mr. Vijay Bhatt.

PARAMOUNT FILM CO.

"Mere Raja" which was released at the Super Cinema in Bombay was well appreciated by the masses.

At the studios Mr. Pessi Karani is giving the finishing touches to his social story "Akela" featuring Mazhar Khan and Bibbo.

TARUN PICTURES

The present social picture under production called "Prabhat" and starring Shanta Hublikar is now nearing completion. It is expected to be on the screen sometime in the month of April and the producers entertain high hopes of its success.

ATRE PICTURES

Producer Atre is busy with "Charano-ki-Dasi" under the direction of Gajanan Jagirdar. The cast of the picture is rather improving as it includes Durga Khote, Vanamala and Jagirdar. The picture which is being produced in two languages, Hindi and Marathi will be the first independent venture of Mr. Atre and everyone, who has followed the career of this literary man, wishes it well.

(*Con. from page 57*)

dience. His performance is a big slide-down in comparison with his work in "Bahurani."

Anjali Devi is quite an attractive personality and gives quite a sweet performance as the sister of the hero. She has a future in our films.

Shah Nawaz hasn't much to do except to annoy the sister of the hero with his presence, which he does.

The dance of Mumtaz Ali is unnecessary and unimpressive. It is there probably to meet the demand of the "Bombay Sentinel" which always goes crazy even if Mumtaz Ali's shadow falls on a set. That way, Rai Bahadur Chuni Lall is a very obliging person. He has a job for every one. But he shouldn't forget that people pay to see his pictures.

Well, "Punar Milan" has a lot of entertainment and if you have made your peace with the story, you can still settle down to enjoy the beautiful dancing and singing of little Snehaprabha.

He shouts for the safety of his sweetheart in "Punar Milan" where Mr. & Mrs. Kishore Sahu play together for the first time.

SCREEN'S CAMPAIGN
MARITAL FRANCHIS

Cast

KUMAR

MAYA BANE
ASHALATA
KASHINATH
JIVAN
BADRI PRAS
GULAB
SHYAM SUN

MADHU

IRCO PRODUCTIONS

ÖR
Directed by:
lwant Bhatt
SUDAN
From 15th Feb.'41
at
Imperial Cinema
Lamington Road,
BOMBAY

'PADOSI' India's Greatest Picture

Shantaram's Personal Triumph

Jayashree and Jagirdar Reach Heights of Popularity

Prabhat's "Padosi" is an event not merely in motion pictures but in the present day life of our country. With India becoming more and more politically minded every day and visualising her ultimate goal of freedom, the one thought of every national minded Indian is to brush away with one sweep the numerous obstacles that stand in the way of that goal. But in the life of a nation, time travels slow and the gains and the losses both in social and political fields come to us after a prolonged struggle which looks almost epic in the present-day fast moving world.

Saints and leaders have given the country their service and sacrifice for years but all their messages had to be translated either through the medium of the spoken word or through print. But the word of mouth or the word of print has its limitations in India with millions illiterate. On the other hand the motion picture has penetrated several parts of the country which neither a newspaper nor a public leader would think of exploiting.

Seeing a show recently of "Tukaram" in a village of Maharashtra, 40 miles from the nearest railway station, I was surprised to see a crowd of over 1,500 for an open air show in a village of hardly 300 souls. On inquiry I found that though that particular village had a weekly postal service it was still a good centre for collecting crowds from the neighbouring villages. For that show of "Tukaram" people had travelled as many as 30 miles with their wives, children and bullock carts.

That is an example of the pulling power of a motion picture which neither the newsprint nor the spoken word can excel.

With its soothing message through the eyes and the ears, "Padosi" therefore becomes a human document of great social and political importance with its tremendous power of propaganda harnessed for the future welfare of our country.

EFFECTIVE IN ITS APPEAL

All motion pictures are propaganda and the more subtle they are, the more effective they become. In this respect "Padosi" is perhaps the most subtle in its presentation and no where have the colourful threads in the design been allowed to break out glaringly from the apparently smooth pattern of the motion picture.

PADOSI

Producers: *Prabhat Film Co.*
Story & Dialogues: *Vishram Bedekar*
Hindi Translation And Songs: *Pandit Sudarshan*
Photography: *V. Avadoot*
Recording: *S. Damle*
Art Director: *S. Fatehlal*
Music: *Krishnarao*
Cast: *Jayshree (Marathi) Date (Marathi) Ants, Jagirdar, Mazhar Khan, etc.*
Released At: *Central Cinema*
Date of Release: *25th Jan. '41.*
Direction: V. Shantaram.

Taking into consideration the present political impasse in our country and its slowly corroding effect on our social life, "Padosi" has come as a blessing from heaven to show to us the errors of our ways and to point to us a way towards a life of harmony and happiness.

But while the picture does this most effectively, its beauty lies in the beautiful cloak of its design and its successful pretence of being purely an entertainment fare without even the slightest pretensions to tell or teach any one anything. In its utter modesty the picture seems to cry out from the house tops: "Oh, it is a story of two villagers, two neighbours and their heart beats and heart breaks and for Heaven's sake don't misunderstand and see it from a wrong stand-point." And because this modesty is so apparently noticed, that people, though the producers don't desire so, see "Padosi" in the way it should be seen. For, isn't a motion picture a mirror of life in which we so often see things in the dark which are missed in the broad day light?

This is Shantaram

THE NEED OF TO-DAY

The momentous question is: Did we need "Padosi"? In answer one has just to look round himself and find seeds of hatred grown into thorny thickets of discontent which scratch and bleed when the parties on either side try to meet or exchange courtesies. Yes, our country never needed this picture more than now. But apart from our country the entire world to-day needs "Padosi." With the civil strife and bloodthirsty aspirations which modern civilization has imposed on the world that immortal message of Jesus Christ "Love Thy Neighbour As Thyself" was never more at a discount than to-day when man founds his future on the blood and

bones of his neighbour. "Padosi" is a picture which should have been produced in the numerous languages of the world and shown to the warring mass of humanity to help it to find the error of its ways.

And in giving "Padosi" its rural background, Shantaram its great director, has proclaimed to everyone that India is not made up of a few towns and cities but of innumerable villages and that the ultimate future of our nation lies in peace and harmony among their inhabitants.

JUST A PAGE FROM LIFE

Yes, it is a village story—simple and unsophisticated. It has no glamour to dazzle nor any spectacle to impress. But in its heart beats and heart breaks, it draws an echo from every human heart and one likes to live, inspite of oneself, in its simple smiles and clumsy sighs.

Thakur, the Hindu and Mirza, the Mahomedan—two villagers typical of the teeming millions in India—are neighbours. (Thakur and Mirza have been neighbours for centuries in India). Their world is small but it is complete in love, humanity and happiness. They have never travelled beyond the miles within the range of their eyes. But they have come a long way through centuries hand in hand—one leaning upon the other, from the cradle to the grave, leaving behind an heritage of love and brotherly trust and respect. They have never preached to each other. They have quarrelled sometimes but never remembered the cause. They found faults but never sat in judgment. They just lived lovingly, one happy in the friendly neighbourhood of the other, and in doing so they set an example to their own children.

AH! WHAT A FAMILY!

The story opens in a village typical of our 700,000 villages. The village has its complete family of men, women, children, bullocks, fowls, birds and its complete furniture of benches, carts, ploughs etc., and its complete setting of a river, mountains and wells. If one thing were missing the family would be incomplete and in furnishing the family thus with all its equipment on life's journey, Shantaram has shown a rare sense of detail. But his art becomes greater when all these members of the family, both mute and otherwise, play their parts in the composite scheme of their life, with an eloquence and precision that lend a breath of life even to the pile of a mountain which has been there through ages spreading its shade and blessing its subjects with a majesty which only mother nature can radiate.

In such peaceful surroundings Thakur and Mirza are introduced to the world. The camera has travelled a long way to do so and we find Thakur at his daily "Bhajan" which constitutes the reading of Ramayana. Almost instinctively Thakur realizes that the time for Mirza's prayers is at hand and with an accuracy born out of the spirit of accommodation he finishes his "Bhajan" just as Mirza steps out of his home with his prayer mat. With reciprocal feelings Mirza urges upon Thakur to proceed with his "Bhajan" saying that there is still a little more time for the prayers (Namaz). But smilingly Thakur turns down the grace and says "Mirza, we have been neighbours through years, but not once have you told me what you want" "Where is the necessity" replies Mirza, "when one gets everything without asking." And in these significant sentences is symbolised the spirit of accommodation that should exist between the two brothers that make India one big homeland of traditional love and sacrifice.

PULLING DOWN THE BARRIERS

The camera now enters the home of Thakur and in that Hindu home we find the wives of both the neighbours at a common household task helping each other. By placing them together thus, in a minute the imaginary wall that is sometimes allowed to be erected by orthodox elements between the two homes is pulled down unceremoniously, pointing out that communal barriers are too transparent between two loving neighbours.

Prayers over, Mirza and Thakur now sit for their daily game of chess—the only relaxation they enjoy in a routine life. But their devotion to the game had also made the chess one more item of their routine. That game soon becomes a battlefield of their intellectual skill

"Come," says Anis, "we will build a world of our own with sunshine and smiles." A scene in "Padosi" a Prabhat picture.

during which emotions often burst out in pet epithets against each other. These epithets are heard by Mirza's parrot who has come to learn them by heart, having heard them so often. That parrot, right from the first scene, becomes a symbolic evidence of an inevitable routine and by repeating his prattle takes an interesting part in the game of chess.

As the chessmen are being arranged on the checkered board, Mirza picks up a wrong piece when Thakur says "Eh, what are you dreaming of? You have taken the wrong piece" Mirza replies smilingly "That is the trouble with these chess pieces. When they lie in the basket, they are content to lie in the laps of one another but when they come on the chessboard, they fight like traditional enemies."

Thakur's reply is classic "No, Mirza they don't fight by themselves. We, the people behind, make them fight." A further explanation of this is hardly necessary. In this game a sally by Mirza about Thakur having met previously with an injury to the head has a pointed significance in the later scenes when Thakur gets intermittent attacks of semi lunacy. To prepare a ground so early for situations to be exploited in the final climax of the story is certainly a clever piece of direction.

As the game proceeds, the children manage to get mixed up in a petty quarrel and their noise compels both Mirza and Thakur to intervene. Strangely enough, Mirza is seen justifying the cause of Thakur's son and vice versa. But before the fathers could come to a settlement, the boys have settled their quarrel and are interestingly watching the quarrelsome progress of the two old men. Perhaps in prolonging the quarrel between the elders a little longer, the seeds are sown of a later scene when the old men actually quarrel with uncompromising spirit; though the young ones want them to make up.

SHANTARAM'S WAY OF KISSING

While the game proceeds we are introduced to a youthful romance between Gokul the son of Thakur and Girja the daughter of Omkar, the Managing Director of a dam constructing company. The location for the scene is the village outskirt where in the midst of trees a vibrant romance between the two lovers is shown. The technique used in taking a duet between the lovers symbolises the jumpy state of hearts in new love. The wild abandon with which the players behave is there to underline the spirit of youth which is carefree and careless. This scene however concludes on a very polite and graceful note. The boy has taken a tamarind and tasting it finds it sour but when his girl puts it to her lips and returns it to her lover, the tamarind becomes sweet. How cleverly has the kiss been interpreted and delivered.

Shantaram is certainly developing a new technique in love making, but one wonders whether a mere tamarind will satisfy when off the screen. And yet the polite suggestion of the kiss is a compliment to the sense of decency of the audience.

A PHASE OF CAPITALISM

Here it is necessary to explain in short the dependence of the village on the local dam and the servility of the villagers to Omkar the Mg. Director of the Dam Constructing Co. Omkar, goaded by his ambition, wants to construct a new dam which while it would bring in greater returns to his company, would submerge the village and the villagers would be lost.

At a meeting of the directors of his company Omkar explains this complicated project and assures them that they would get more profits and the obstacles of the villagers could be overcome by buying over their lands.

This scene is perhaps the poorest spot in the whole picture. Though Shantaram with his characteristic obstinacy insists on repeating that he had always intended the scene that way, yet we beg to defer and state that the scene is very sketchy, unnecessarily complicated and poorly done. The very choice of the actor for the part of Omkar is wrong and poor. Imagine a half-starved capitalist as Kashyap looks in this role. An ideal parallel for a role like that is Edward Arnold. Shantaram has failed to establish the greed of the capitalist forcefully and merely skirted on the fringe of this aspect.

This parrot becomes the symbolic evidence of an inevitable routine in "Padosi" a Prabhat picture.

JAIRAM—THE FOREIGNER'S TOOL

Omkar next addresses the villagers and with the help of Jairam a local sponger, he is on the point of obtaining their consent for the sale of the village lands, but Gokul ignites the opposition which is later on taken by Mirza and Thakur.

While opposing the demands of Omkar, Thakur bursts out into one of the best emotional perorations ever heard on the screen and tells the capitalist what exactly a village means to the villagers. He concludes on a high note, "This is not merely a piece of land. This land is our mother. I have heard instances of starving mothers selling their sons. But never have I heard of a son selling his mother. And if there is such a cursed man among us who says that give me money and I am prepared to auction my mother, let him come out and say so."

This decides the villagers who refuse to sell their lands and Omkar leaves the place in a fury....After this Shantaram makes rather a crude attempt to show the storm of indignation in Omkar by giving us one of those short-lived, thinking, and made-to-order storms which we are expected to take as symbolisms of the storms within the players. This is at best a clumsy sequence and does not add to the great reputation of the director.

DIVIDE AND RULE

Next day in keeping with the divide and rule traditions of those in power Omkar dismisses Thakur from his job. For a moment Thakur looks at Mirza with an unexpressed wish that Mirza should follow him. But just then Mirza's vacillating thoughts are suppressed by a stern order by Omkar to resume work, The stern voice of the master nips the budding revolt in Mirza, but as Thakur walks away disconsolate Mirza runs up to him and says "Listen Brother, we have been neighbours through life. Even if you lose work we shall still be neighbours. Even if I work alone we can still share the bread together." But Thakur's senses are benumbed with the shock of losing his job.

And here comes the subtle Shantaram touch in bringing Jairam, the sponger, on the spot and whispering to Thakur, "Oh, now I understand why Mirza had come to see Omkar yesterday."

Like a poison the words corrode the heart of the struggling Thakur and he gives one disdainful look at Mirza going down to work. This particular camera shot taken from an elevation has a psychological importance in showing Mirza not only going down the steps but also going down in the estimation of Thakur.

THE POISON WORKS

The story now comes back to its old setting of the homes and we find Thakur sitting under one tree and Mirza under another. Between their hearts has now come an invisible wall of suspicion. Thakur thinks—due to the poison drops of Jairam—that Mirza had manoeuvred his dismissal. And Mirza though desirous of taking a more broader view of the whole affair is still silenced into submission to the suspicious mood of his friend and meets Thakur's militant silence with

"No, Brother, I shall not leave you again," says Mirza, "We shall now be neighbours through eternity." The final climax between Jagirdar and Mazhar Khan in "Padosi" a Prabhat picture.

his own passive and sympathetic one. The passive attitude of Mirza seems to enrage Thakur even more and strengthens the suspicion in his mind.

This strained atmosphere is suddenly broken by the parrot's "Well, Thakur, did you finish your "bhajan." For a moment, the friends react to this sound in their natural way but as quickly they recover their new poise of militant silence.

This mood of the elders has imposed itself on the entire household and the two little boys Akbar and Sarju, divining the trouble, take a hand at solving the same. They start playing chess at the usual place. As the game proceeds and as the boys quarrel, the elders gradually get interested till the boys are lifted and kept aside and Thakur and Mirza are in the midst of the play to the utter relief of every one. Just then the parrot says "Coward" and the memory of that word so often uttered in previous games brings Thakur back to his sullen mood. The game is spoiled and friendship is once again strained. This scene is a masterpiece of psychological direction and in its gradual development is seen the great art of the director.

UNSEEN BEFORE

Elsewhere Gokul and Girja meet in a lover's quarrel which as usual ends in a reconciliation. But this time Jairam makes an unwelcome appearance on the scene and annoys Gokul. Gokul threatens to burn down his house.

Now we are taken to the best dance sequence that has ever appeared on the Indian screen. It is a community dance of torches. Beautiful in composition, exquisite in execution and masterly in presentation it is certainly a pictorial high light of the picture. In a cut aside are shown Girja and Gokul doing the torch dance. The rhythm of the dance travels with a terrific speed and the lovers are happy on their way home when the way is cut short by the sudden flooding from the dam by Jairam. Jairam also rushes with a torch and sets fire to his own house and soon runs about accusing Gokul.

We are now taken to a community meeting and Mirza is sitting in judgment over the offence of Gokul. Gokul is accused of arson and all the circumstantial evidence leads to his conviction. Gokul cannot tell. even in self-defence that he was with Girja at the time of the fire for fear of compromising her position. Thakur knows that his son is not guilty and he raves like a mad man accusing Mirza of ruining him and his family. Mirza however has to dispense justice and he directs that Gokul should pay the price of the house and a hundred rupees more as a fine. ,

Later on Mirza is relieved to hear from Gokul that he had not burnt the house.

DISSECTION OF THE HEART

This decision makes Thakur more furious. He beats his head and raves and now openly abuses Mirza. Jairam relentless in his vengeance comes to his door and demands the money. Thakur has nothing to give but Mirza goes to his own savings and takes a gold ornament from his wife's neck to make up the deficit and throws all at Jairam and asks him to clear out. But Jairam's interpretation of this action as adding insult to injury exasperates Thakur who is on the point of kicking the money away. But Mirza stops him saying that there was his wife's necklace in it too.

Jayshree is angling in shallow waters and strangely enough she did catch a gold fish in "Shejari" a Prabhat picture.

Thakur's temper now reaches a crescendo and so does the scene travel to a climax. He abuses Mirza mercilessly and gives an ultimatum that either Mirza should leave his home or he would. Mirza had borne a lot for friendship and neighbourhood, but the limit had reached now and in a fitful temper he decides to leave the home—rather two homes, his own and Thakur's—also his own.

The most pathetic sequence in the picture is now reached as Mirza goes with his family, cattle, fowls, sheep and odds and ends to another place. The fowls also take unkindly to the poisonous atmosphere and stage a fight. Tears flow profusely as the single heart of the two neighbours is cut in two. Finally, Mirza throws the basket of chess pieces on the ground saying "Let them lie there—a graveyard of the neighbours and a carcass of our friendship."

ELOQUENT MISERY

In the frenzy, Thakur slips and falls down and gets a hit on the head which henceforward gives him attacks of intermittent madness.

The neighbourhood which had stood the test of a life time was debauched because foreign interests chose to interfere. A friendship that had rolled several hearts into one was now broken because outsiders had created separate interests for them.

Both became miserable—Mirza and Thakur. People talked about them and with every new day the morale of the villagers was going down. Omkar was now ready to

take the lands at his own prices. People were ready to sell.

Everyone was miserable. Gokul, Nayeem, Thakur, Mirza, Girja, the children, the village, even the sad mountain air except Jairam and Omkar.

Gokul decides to end it all by blowing off the old dam with dynamite and ruining the Dam Construction Co. But the thought of a crime makes him uneasy. He becomes secretive and cannot eat well. He is missing during the nights and everyone is worried. But with cold determination every night he charges the dam at several places with dynamite. The ceaseless and feverish digging continues and its sound spreads over the other sequences making the terrible mission more fearful and ever present. Nayeem has found out the intentions of Gokul and he informs Girja.

A DREAMLAND OF HOPES

Girja rushes to Gokul and finds him with the dynamite. She urges the plea of her love—pleads, weeps and ultimately paints an illusive word picture of their future happiness together.

In the midst of those fast rushing scenes comes an illusion of idyllic beauty wherein a dream land of wedded bliss is created. Superb artistry of technic is evident in taking these scenes. A soaring flight of creative imagination is used in making the reflection in water of Girja and Gokul travel to the dreamland.

But ultimately duty overwhelms personal considerations and Girja resigns herself to her fate and leaves Gokul to follow his destiny.

But when Gokul goes to the dam. he is intercepted by Nayeem, who overpowers Gokul and ties him to a tree.

In the village in the meanwhile, Girja goes to Thakur and tells him of the danger, Gokul is in. Thakur rushes to the dam and arrives just in time to prevent Nayeem from igniting the gun-powder.

This tussle between Thakur and Nayeem in which Nayeem tries an argument of his being Mirza's son to persuade Thakur from stopping him, is portrayed in an affectionate strain in which Thakur with his characteristic roughness threatens Nayeem with punishment if he disobeys the old man.

Thakur drags Nayeem with the burning torch in his hand and takes him over the dam and in the subsequent struggle wrests the torch from him and throws it below. Unfortunately the burning torch falls accidentally on the gun-powder and lights up the dynamite charges one after another.

THE LAST RITE OF FRIENDSHIP

Thakur is caught in the midst of it all and cut off from the villagers who gather in crowds. Mirza also comes and forgetting the erstwhile bitterness of feelings, rushes to the rescue of Thakur. Thakur who is however stunned by the loud reports of dynamite lapses into his usual fit of lunacy and sits down to play chess on the gravel, unaware of the danger he is in. Mirza drags him but very soon both are caught in the whirl of danger and blown with the dam to eternity.

Rai Bahadur Chuni Lall, Vice-President of the Motion Picture Society of India and General Manager of the Bombay Talkies has been appointed for the third time in succession on the Bombay Board of Film Censors by joint recommendation of the Society and the Indian Film Producers' Association. Our film industry could not have got a more conscientious worker than the Rai Bahadur to represent its interests on the Board of Censors.

The ending dialogues are very touching.

Thakur: "I hope you will not leave me again. Will you brother?"

Mirza: "No brother! No! May Allah have mercy on us. We shall now be neighbours through eternity."

The next day their corpses are found in the stream with their hands clasped in an eternal bond of indisputable friendship and neighbourhood.

Thus ends the story of two neighbours—of two friends—of two human beings, who were born as twins in the single cradle of their motherland, who travelled together through a life time hand in hand and were again received together by Mother Earth in her very same lap.

Can death ever be more immortal? When such neighbours die who loses? None but the world they lived in. And the world—our world is becoming poorer and poorer day by day as in its distant corners the Thakurs and Mirzas are dying every day leaving behind a flaming memory in their final hand-clasp reminding generations to come of what the Martyr of Bethlehem said "Love Thy Neighbour As Thyself."

THE PRODUCTION VALUES

Turning to the production values of the picture, one thing must be remembered that it is a Shantaram picture and at that Shantaram's best.

The story is studded with symbolisms which lend to the picture an artistic soul dazzling in its soaring flight of imagination. There is no necessity of wasting words on Shantaram's direction. It is like

painting the lily. He is the greatest director India has and threatens to monopolise that exclusive position for a long time to come.

Photography is vivid and breathes life into the scenes. The sound is superb. The music is excellent. The dances are spectacular and novel. The Hindi dialogues of Pandit Sudarshan are however too poor in comparison with the Marathi dialogues of Bedekar.

The Marathi dialogues have for the first time become beautifully effective and purposeful. Vishram Bedekar, the story writer, takes our salute for giving a screen play that compels the audience to play their part in the drama unfolded before them. Bedekar certainly strikes us as one of the best screen writers we have in the country and perhaps the best in the world of Maharashtrian writers. And one wonders where this jewel was hidden so long.

THE PERFORMANCES

Jagirdar—Gajanan Jagirdar to pin him to a point—is just great in the role of Mirza. The way he has played it, perhaps no one else could have done better. Is greater praise necessary?

"I am now on the throne of justice with God as my witness," says Mirza (Jagirdar), "and none in the world belongs to me."

Jayshree, the glamour girl of 1941, threatens to become the sweet sigh of millions. Like a well tempered blade of steel Jayshree flashes fast and true, dazzling every one with her just budding sex and leaving behind an undefinable ache that urges to see more and even more of her. She is a star to-day but none can say to what heights she will reach tomorrow.

Between Mazhar as Thakur in the Hindi version and Date as Jiwba in the Marathi one a better histrionic performance—only a shade better—was given by Date but in diction and dialogues Mazhar has left Date far far behind. Date seems to be having a very unsympathetic voice for the microphone. Speaking of Mazhar alone, he has never before worked better in his entire screen career.

Between Chandrakant as Raiba in the Marathi version and Balwant Singh as Gokul in the Hindi one, Chandrakant gave a more favourable impression. In comparison with him Balwant Singh looked too poor. Balwant Singh's dance, however, had more rhythm.

In fine, "Padosi" is a picture which can well be considered as a work of a life-time and even if Shantaram had produced only this one picture, he would still remain a great director of all times.

(Con. from page 5)

story to be considered under the surface of an everyday occurrence.

THE SCOPE IN INDIA

This is the job of documentary in India. To show India as it is today. The world knows little of the real India. The film has mostly shown an India of Romance —an India of Maharajas and elephants and magnificence—of lovely palaces shining across still waters and of ancient temples sleeping in the sun.

Begging for a stardom! Poor Motilal! He has to do that in "Pardesi" a Ranjit picture.

Now is the turn of everyday India to take her place on the screen. With such a wealth of material to offer, India presents a problem to the film maker, a problem of selection from such riches. Shall we make a film of the fishermen of Madras or the factory worker of Bengal? Of the agriculturist of Bombay or of a villager of the Punjab? Shall we tell the world about the Nagas of Assam or of the cotton workers of Cawnpore? There are many stories to be told about peoples' jobs in India. The work of an Indian district officer or of a Hooghli pilot might provide us with an absorbing story.

There are a thousand stories of Indian life to be told on the screen, and if these stories are told well and honestly, the 'propaganda' work will be carried out, *because the best sort of propaganda one can do is to tell people the truth and let them make up their minds themselves.*

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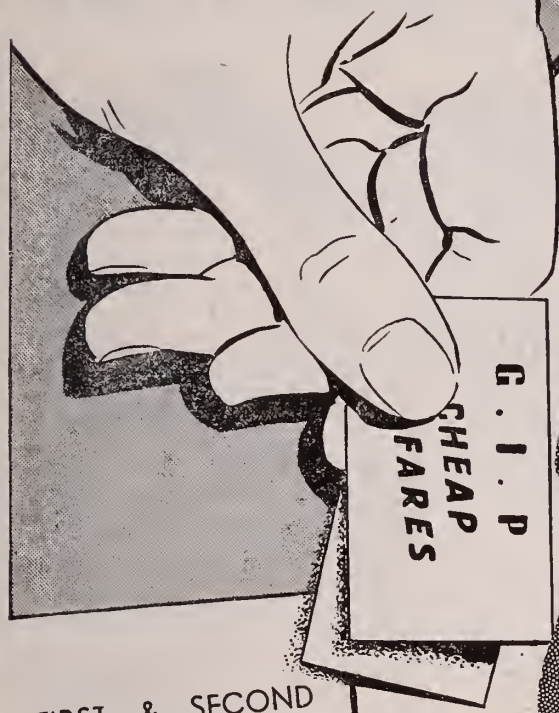

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VOL. 7 NO. 3
MARCH, 1941

Editor: BABURAO PATEL

Sack The Duffers And Win The War

"IN MODERN times by far the most successful, if not the greatest, propaganda force that the world has ever witnessed is the film industry. Although this is uncontrolled and dictated solely for commercial profit, it has had a greater effect on the outlook, habits and morals of wide sections of mankind of all races in a short time than any other movement, sociological or religious", writes Capt. Sidney Rogerson in his excellent book "Propaganda in The Next War."

These words of a man who practises propaganda as a profession ought to help us to realize the immense potentialities of the film as an instrument of propaganda for winning this war.

But the duffers who are at present in charge of our war propaganda through films have not yet realized the grave responsibility they are shouldering in taking up this medium of propaganda.

As I have pointed out before almost every member of the Film Advisory Board is incompetent to hold his post and especially so as the work demands an excellent study of international politics, mass psychology, audience reaction, current sentiment of the people, their conflicting political creeds and first and last a fundamental knowledge of propaganda. The members of the present Board are badly equipped in this respect and therefore disqualify themselves for their present responsibility.

This fact was brought home to me forcibly when I recently saw the war film "London Can Take It" produced by the British Ministry of Information.

"London Can Take It" is a beautifully produced war short. It has an eloquent commentary by Quentin Reynolds of the "Collier's Weekly." The commentary itself is worthy of emulation in India, where commentaries by Claude Scott, Talyarkhan, Genge and others have been so poor.

This war short is eminently suitable for the Britishers whose homes are bombed from day to day. It helps to create a primary element of fear and through it an unbending resistence to the enemy that showers this destruction. The Britishers understand the spirit of the film as every one of them is directly or indirectly going through the fearful experience from day to day. The Britisher's home, hitherto a symbolic castle, is now being outraged and destroyed and the Britisher revolts at it. He steels his mind for a greater resistence to the aggressor and thus the fear primarily created by the heartrending scenes in the film, is soon transformed into a will to resist at all costs. That film has done its work in England.

But not in India. However brave and inspiring may be the example of the unfortunate Britishers, the total effect of the film is still demoralising. The first impression that is created is that Londoners can take it but while taking it they are being beaten, defeated, and pounded from day to day. And the very next blank created

in the mind is filled up by "And they can't give it back, poor fellows."

Pity is thus created for the Britishers and no sympathy nor any pride. For there is no pride in this type of suffering for the British.

"London Can Take It" is a psychologically unsuitable film for war propaganda in India. It advocates a philosophy of defeatism. It attacks the self-respect of every true democrat. "Our sentiments are coloured by propaganda and propaganda is based on national self-respect" says Captain Sidney Rogerson. On what self-respect is this film based, as seen from the Indian point of view?

India is to-day Congress minded and whether the British admit or not, the majority of Indians are against this war. Of what use, therefore, is this film in such an unsympathetic atmosphere?

What India and particularly her war minded youth want to see is "How Britain Hits Back" and not how "London Can Take It."

We know how to take it. We have been taking it for a hundred and fifty years from the British. Show us now how to give it back, by showing films of how the British hit back.

Those people who are directly opposed to this war and who are anti-British in addition will laugh when they see this film. The "Quislings" in this country will get one more argument in this film. And from man to man the word will go that London, the capital of the Empire, is burning.

Imagine this story reaching the remote villages in India and calculate their effect on the morale of the people. Says Captain Sidney Rogerson, "There is no propaganda so effective as that passed in conversation from person to person."

No, Sir, this film, "London Can Take It" must be withdrawn from circulation or the duffers, who are blundering, must be sacked.

We can't afford to lose the war to feed a few officials and to bedeck a crowd of duffers with war honours.

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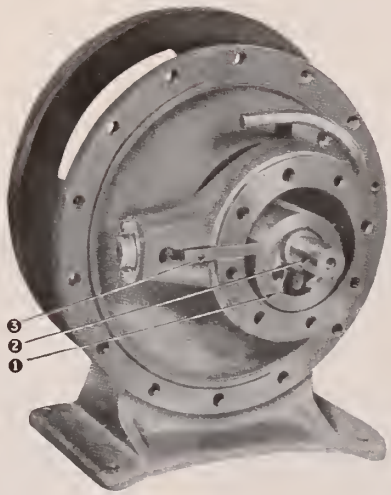

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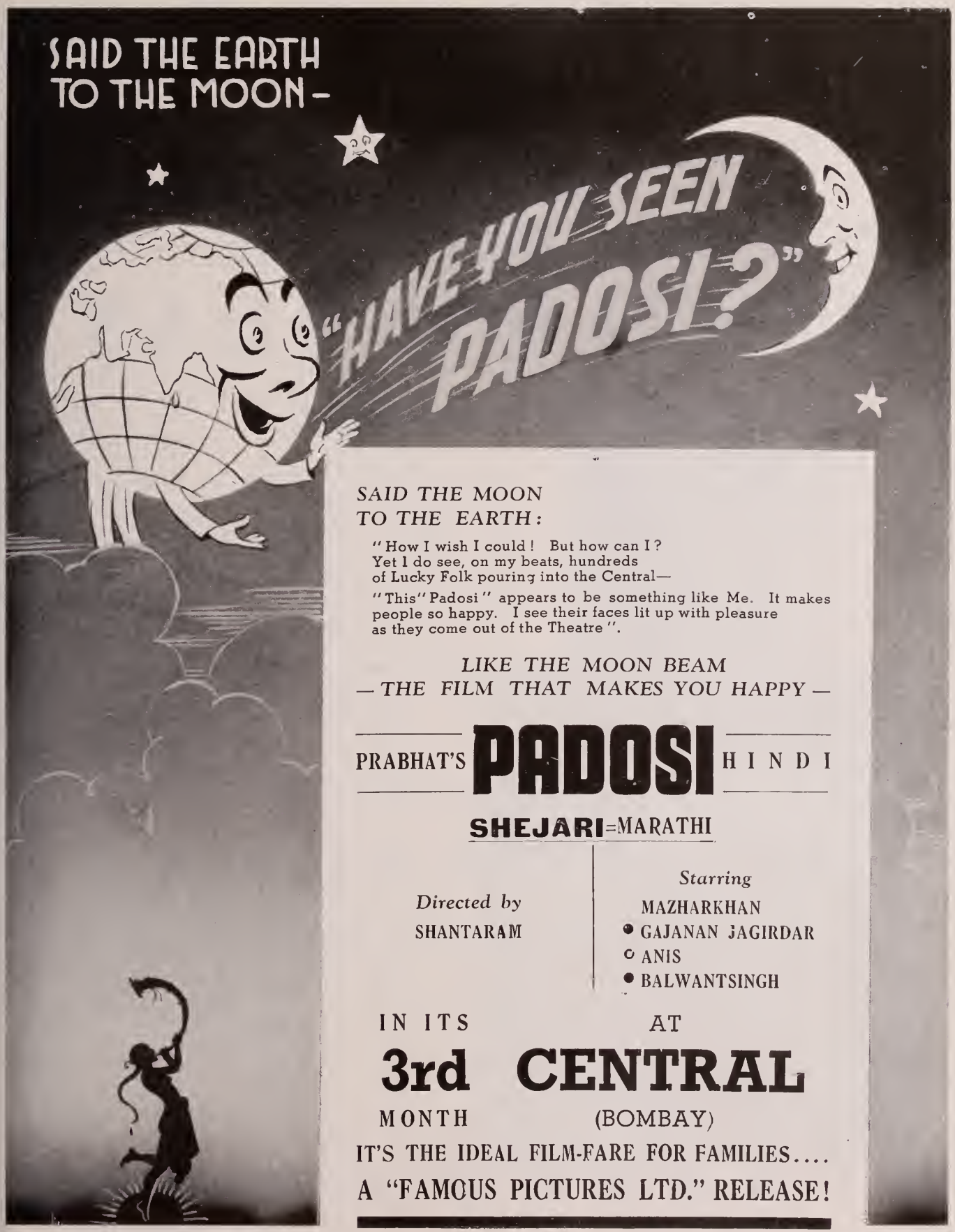

SAID THE MOON
TO THE EARTH:

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Thanks ! Boys !

In refreshing contrast to the shabby behaviour of the Poona College students, reported in our last issue, was the courteous and gentlemanly behaviour of thousands of students of Bangalore, when the Intermediate College Association invited their own and other students in the city to hear Mr. Baburao Patel on the Indian film industry, during his tour of the South.

During full two hours of speaking and replying to numerous questions, some annoying, some frivolous but several serious, the students displayed exemplary patience and discipline and the least, that the students in other parts of the country can do, is to emulate the precious example of the Bangalore boys. They are boys who have already realized the responsibilities of manhood and my heart goes out to them in admiration.

The Intermediate College Association is also editing a very well got up monthly magazine, almost with a professional finish, which contains thought provoking articles on present social conditions, politics and war.

Well, the students of Bangalore are hitting it already in the right direction and I pray that every one of them becomes in future a precious pillar of our nation. Every one of them deserves to be one.

On The Iraq Film Front

Inspite of the agitation on the Iraq film front, things do not seem to be yet going quite smoothly with the Indian films in Iraq. Well, the authorities there seem to have allowed one film, "Punjab Mail" to be released immediately as a sort of a temporary appeasement.

But reports come to us that the general hostile attitude of the authorities towards the Indian films is still pursued and as before, indifference and senseless obstacles still hinder the progress of our films there.

Till the time of writing, two films "Kuldeepak" and "Ghazi Salahuddin" are still held up on one excuse or other and censor certificates are not granted to them, though the Indian representatives have been consistently knocking at the door of the authorities.

It seems that this shameful state of affairs is likely to continue as far as the Foreign Department of the Government of India does not pull up the Government of Iraq severely. We again appeal to Mr. Caroe, the Secretary, Foreign Department to look into this matter more carefully and obtain some definite results.

Bad Projection At The Lamington

There is no sense in a producer going to the pain and labour, not to mention the expense, of producing a good picture if it is to be handed over to bad projectionists for showing. This remark is necessary because when I went to see "Pardesi" at the Lamington Talkies in Bombay, I was shocked to see this prominent theatre in the city reproducing sound badly. As far as I know, the Ranjit people have never given us bad recording but somehow "Pardesi", as it was unfolded on the screen, could not be distinctly heard and even the beautiful songs sounded insipid. When I pro-

Renuka Devi and Ashok Kumar make a popular team in "Naya Sansar."

tested to the management, which seems to be composed of fat and retired Parsee pensioners, I was surprised to find that none knew anything about good sound or even increasing its volume.

This theatre belongs to Mr. M. B. Billimoria who is a seasoned veteran in this industry and the least I expect from him is to have an efficient management in his theatre to guarantee to the producers a decent reproduction of sound.

If Mr. Billimoria, in pursuit of his own charitable instincts has to feed a lot of old retired Parsees, he is at perfect liberty to do so by starting a sanatorium at Billimora but it is inexcusable that he should impose these people and their inefficiency indirectly on the public who pay for their entertainment. The Lamington Talkies should immediately have not only better management but also a better projectionist if it is to remain popular in future.

The South Indian Film Chamber of Commerce

The Secretaries of the different motion picture institutions in Bombay will put their heads down in shame if they know how well and how efficiently the South Indian Film Chamber of Commerce has been managed and run by the motion picture people in the South.

The person who is responsible for this efficient management is Mr. V. Rama Rao, through whose untiring efforts and keen interest almost every possible grievance of the film industry in the South is being attended to from day to day.

It gladened my heart to see these South Indian motion picture people demanding remedy for one grievance or other either from the Government or from the provincial bodies, fighting for some right or privilege from the Railways and the Electric Companies, in short doing all and everything and thereby making enough noise to attract attention and demand relief.

And between themselves they have in addition settled a number of quarrels with the result that fewer producers now rush to court if they have a difference of opinion with their technicians, artistes or even with their own kind. The South Indian Film Chamber of Commerce has secured representation on the Censor Board and has four members on the Examiners' Board for the Projectionists and is in addition consulted on vital matters of the industry by different provincial governments. I can hardly say that of our motion picture institutions on this side.

We have secretaries, here, who swank and talk a lot but do little. We have secretaries who rush to print in matters which do not concern them, merely to see their name in the newspapers. But we have none who are doing anything practical for the industry. I suggest that some of these secretaries should be sent to Mr. V. Rama Rao for training before they waste more funds of their institutions.

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Crime And Punishment In Celluloid

Strangely enough Producer Kikubhai Desai of Paramount, who had hitherto specialised in putting on the screen pictures with crime themes, now announces the production of short features on the lines of the American "Crime Does Not Pay" series.

With the help of "Zabak", the popular newspaper columnist, Producer Kikubhai Desai has been able to secure the co-operation of the Commissioner of Police and will be soon giving us true thrilling stories of crime and their detection. The social significance of these films will be to point out that crime will always be detected and punishment meted out.

The first "Crime Interview", that will be dramatised, will unfold the nefarious workings of a gang of dacoits who captured newspaper headlines a few years ago. We congratulate Producer Kikubhai Desai and the Commissioner of Police on their joint efforts to give us an intelligent propaganda against crime and we hope that we will soon see many a thrilling picture on the screen that will help to nip crime in the bud.

Golden Opportunity To Advertisers

It is a welcome news that the Prabhat Film Company has at last taken a decisive step by entering the educational and short film field. The Prabhat Educational And Short Films Ltd., the new company that is floated, will, in addition to the production of educational features and newsreels, accommodate advertisers to produce commercial films at the Prabhat Studios in Poona.

Even a commercial film, advertising, say, a soap or a shoe, bearing the hall-mark of Prabhat, will prove intensely popular with all audiences. And with the Prabhat guarantee of country-wide distribution, which to say the least commands an audience of millions already, big advertising firms could not ask for greater and more effective publicity. And when one considers the technical finish and efficiency of the famous Prabhat Studios, the last argument in effective selling of goods will be secured.

We congratulate Prabhat for this new enterprise and hope that in the rush of commercial orders, which are pouring already, the educational film will not be forgotten.

READY FOR BOOKING

HIND PICTURES'
STIRRING SOCIAL
SANDESA
STARRING:
NAZIR, YASMIN, ASHAK HUSSAIN
& OTHERS
A SURPRISE HIT FOR 1940-41

BHAVNANI PRODUCTIONS'
LATEST SOCIAL - HIT
PREMNAGAR
STARRING:
BIMLAKUMARI, HUSNABANU,
PROF. RAMANAND & RAIMOHAN.
Scheduled for Release in April 1941

OUR FORTHCOMING ATTRACTIONS—
1. MUNICIPALITY • 3. SANT NAMDEO
2. A GORGEOUS HISTORICAL • 4. VARADHCHA PATIL
• 5. BHAKTA PUNDALIC •

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Follow the STARS ★★

Jayshree ★

the well-known Prabhat star, and one of our regular customers

Says

Specially so, now that we are having a SALE of our life-time.

THE PRE-VICTORY SALE WHEREIN SILKS ARE SOLD FOR A SONG

"Whenever I take a trip to Bombay, I always visit Pursram's Emporium of Silks and I find new designs—new shades—in fact something new every time."

Remember Our Bargain Is Your Gain

PURSRAM'S

SILK EMPORIUM OF THE EAST

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VANMALA—
Chic and smart, this talented artiste, after her debut in "Lapandav", will be seen in "Ghar Jawai", "Charnoki Dasi" and "Alexander the Great".

"COMMONSENSE CROSSWORD" No. 208

Which would you rather have ? Rs.25,000, or Rs.24,000 plus one month's luxury holiday in Kashmir for two people, including first class return fares from your address and first class hotel and houseboat accommodation arranged through Thos. Cook & Son, Ltd. ? A pretty problem! But you will have to solve it if yours is the best solution entered for the puzzle below. And even if it isn't you may well share in the additional Rs.10,000 that is set aside for Runners-up. Besides this there are Extra Prizes for entrants who make even as many as four errors, and Free Souvenir Gifts into the bargain ! But all the wishful thinking in the world won't bring you any of these rewards. Some practice now on the Square below may be the little extra effort that brings you First Prize !

CLUES ACROSS

1. Some of yours may well be realized if you solve this puzzle carefully
5. To heal or soothe
9. Too many turn a deaf one to truth
10. Electrical component
12. Outer covering
13. Not mourned
15. Snake-like fish
16. People who are very much this usually attract attention
18. Children are easily terrified by one
20. Such persons are sometimes surprisingly obstinate
22. Man who has never been this often lacks sympathy towards those who are
24. Festival
27. We are often more influenced than we realize by things which we this
29. Slender stick
30. Used to have
31. Patch of shade
34. To stop or check
36. Romantic ones seem to be more popular with women than with men
37. Volcanic matter
38. People often unwittingly reveal themselves by a this
39. People with a tendency to this are liable to prove embarrassing as friends
40. How often is such a person his own worst enemy !

CLOSING DATE, APRIL 10th.

N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Forms will be published in the issues of March 16th, 23rd and 30th.

1 D	2 R	E	A	3 M	4 S	■	5 S	6	L	7 V	8
9	A	R	■	10 I	O	11	■	12 S	K		
T		■	13 U	N		E	14 P		■		D
15 E		L	■		■	16	L	I		E	■
	S	■	17	■	18	T	O	R		■	19
T	■	20	E		K	■		FREE GIFTS	21		E
■	22	I	T	■	I	23	■	24 G	25	L	
26 S	E	L	Rs.	27	E	A	28	■	29 R		D
30	A	D	40,000	31		H	A	32 D		W	■
A		■	34	offered		34 T			M	■	35
	■	36	A	L		S	■	37 L		V	A
38 Y			N	■	39 B	E		■	40 S		Y

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ONLY ENTRY FORMS
CUT OUT FROM
"THE ILLUSTRATED WEEKLY OF INDIA"
of March 16th, 23rd, or 30th
will be accepted.

CLUES DOWN

1. Impressionable women often seem unable to this plausible rogue, even when victimized by one
2. When a person does this he is apt to talk irresponsibly
3. Probably most men enjoy the company of a lively one occasionally
4. Female hog
6. In motion
7. They are often hypocrites who profess to regard gambling as this
8. Conclusion
11. Tidy
14. People who do this to achieve success usually have strong characters
17. Alas, we often have cause to rue thoughtless this
18. We live beneath them
19. Persons lacking imagination are seldom able to this people well
20. People who are unduly this seldom make good parents
21. Intoxication sometimes makes a cautious man's speech this
22. Great this sometimes has effect of making one feel physically weak
23. Jumbled spelling of *shares*
25. Sweet smells
26. Shrewd business man usually knows when rival firm is this
28. Rodent
32. Reversed spelling of word meaning *guided*
33. How adept is the average woman at getting round one !
35. Light-hearted

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Phakir Kundu (Kharagpore)

I long to see Leela Chitnis. Will she never come to Calcutta?

She will, if you fix her up to give a performance in aid of the War Fund, and provided she has forgotten the thrilling reception given to her by the over-affectionate Lahore students when she went there last.

M. A. Subhan (Bhagalpur)

The cinema owner of my town is a money making machine. He never shows good pictures. What shall we do?

Ask all the boys in your college to stop going to his theatre. Pass a resolution condemning his money-making methods in showing cheap pictures. Persuade others in the town not to visit the show house. If necessary, picket the theatre and create public opinion against the man. Within three months, if the man still wants to run his business, he will be forced to bring good pictures and in good time. Students should not be milk-sops. The future is theirs and they can get what they want. But they must organize and demand.

B. S. D. Swamy (Mysore)

I recently came to know that Leela Chitnis has opened a new production company!

Really? What does she produce?

V. R. Bashyam (Marekuppam)

Do you think a picture with you as the hero, your secretary as the heroine and Mr. Ahmed Abbas as the villain, would be a success?

No! Abbas would ruin the picture with his childish villainy and the heroine would have to commit suicide.

Has "Zabak" a part interest in "Zambak"?

No, a full one in "Humbug."

Deo Dutt Dixit (Chandausi)

What is "film technique"?

It is a mysterious word that covers like a blanket all the funny experiments of so-called great directors in India. In Hollywood, it means the scientific art of framing and presenting pictures.

Why is the last cover of "filmindia" always reserved for Ranjit?

It is Ranjit's advertisement and the space is bought by them on a long term contract.

M. M. Moorthy (Anantapur)

Please tell me something about Atre and Vanmala?

Something would hardly be enough. To appreciate them I must tell you everything and everything just can't be told here.

Bimla Kumari and Husna Banu will come to the screen together in "Prem Nagar" to be released through Brilliant Pictures Ltd.

N. R. Anand (Rohri)

I am in the 5th standard. I want to act in films. Please consider me as your son.....

Considered. Now I insist on your completing your studies first. There is plenty of time afterwards for acting.

Abid Abbas (Muttra)

I understand that Motilal is very fond of "filmindia"?

Yes, more so when his own photographs with Madhuri are printed. I am told that, nowadays, he frames these photos.

Miss K. Vanajakshi (Nagenahalli)

Has Mr. Baburao Patel even a nodding acquaintance with Kanerese?

Not with the language but only recently I nodded to the Kanarese literary giants at Bangalore and bestowed a little more than a mere nod to some sweet Kanarese charmers.

Don't you think that Director Kardar is coming nearer to Director Shantaram in direction?

Kardar has been coming for a long time now.

Nur Jehan doesn't seem to like Kantilal so near in "Sasural" a Ranjit picture.

I will tell you when he comes. In the meanwhile Shantaram is running away from him with every new picture.

I. C. Lalla (Quetta)

Is Snehaprabha, the heroine of "Punar Milan" and Prabha, the heroine of "Ummid" the same person? If not, who is Pradhan?

The first one is Pradhan not merely in name but in talents too. Prabha and Snehaprabha are two different girls.

A. K. Pitamber (Lahore)

I think you would oblige millions of admirers of the "elephant" if you do not publish the reviews of N. T. films. They make us think that there is some personal grievance behind your writings.

There cannot be any personal grievance as I am not a blind follower of trade-marks like you. I take pride in being an intellectual picture-goer and the day Prabhat stops giving good pictures, it will also taste the lash from my pen as N. T. is doing now. A journalist has no axe to grind. A good picture is my only demand, whoever produces it. If the elephant had millions of admirers, as you presume, "Andhi" and "Har Jeet" would not have failed miserably. Where were those sincere millions then? Why did they not come and feed the elephant? It would have been a better gesture than shouting at me. If you are all admirers of the elephant why don't you occasionally visit the zoo? It will be a better pastime than seeing some of the flops produced by New Theatres recently. Why don't you all write to B. N. Sircar of New Theatres and ask him to produce better pictures?

K. M. Patel (Dar-Es-Salaam)

May I ask why the editor of "filmindia" is keeping a young handsome lady as a secretary?

Now, ycu are asking for business secrets. By the way, I am not keeping her, I am employing her, if you don't mind. And now, read elsewhere in this issue her confessions and you will know why.

M. S. Badat (Durban)

Kindly let me know where Shanta Hublikar. the girl who gave such a marvellous performance in 'Admi', is at present?

You will soon see her in "Prabhat" a social story produced by Tarun Pictures.

Miss Leila Pershad (Delhi)

Hasn't Leela Chitnis spoilt her career by appearing in "Ghar-ki-Rani," such a rotten picture which is not worth seeing?

Good and bad pictures are all in the day's job to an artiste. A bad picture often becomes a popular

one because of its success. And a really good one escapes notice, because it has failed to draw. In any case, the artiste has no choice. Didn't Leela make up for all that she lost in "Bandhan"?

I want to get a nice photo of Snehaprabha Pradhan?

Write to her at Ferreira Mansions, Mahim, Bombay and she will certainly send you one.

Why does not Prithviraj sing on the screen?

I think he did once with Sabita and the result was naturally heart-breaking. That cured Prithviraj of the pretensions.

Lakhipal S. Nain (Khurja)

Why does Sitara play the heroine in every picture directed by Kardar? Is there something.....?

Yes, there is something but not what you feel like smelling. There is a business agreement between them and it is businesslike.

C. N. Dhanamjai (Bangalore)

Leela Desai's dancing tour, I believe, was only to extract money and not to give any good entertainment to the people or show the technique of art?

I am sorry to hear that Leela has failed to satisfy you. Of late, this stage dancing business has become more a racket and we find so many pseudo-dancers giving uninvited shows under the gentle pretence of reviving the ancient Indian art of dancing and the people do not know which shows to see. But Leela, who, I am told, has made a special study of this art, ought to have given greater satisfaction, I am sure, Leela is not touring cashing her screen name.

Watu H. Gursahaney (Mirpurkhas)

In which picture has Miss Snehaprabha Pradhan given her best performance?

Miss Pradhan is a very talented artiste and almost every performance of hers is excellent. But I liked her most in "Punar Milan" where she played the heroine and gave an excellent performance inspite of Kishore Sahu being the hero.

Don't you think that Indian girls from good society should keep away from the film career?

No. On the other hand, they should join the films with both the eyes open, take up the screen as a serious career, behave themselves correctly and ultimately drive out the small number of bad people who are still in the industry. At present several of the so-called good girls excel the reputed bad ones in their doings.

Abbasali Jamal (Raipur)

In "Mala" a new actress called Hira has worked. Can you tell me something about her?

She comes from your town. She is the daughter of an advocate. Her name is Hirakumari alias Norma Chaube. She is young, at sweet seventeen and has a sweet voice in addition. She is at present under contract with National Studios and will be soon seen in "Nirdosh" a social picture.

K. R. Narayansingh (Ujjain)

Whenever I see a tragic picture, a permanent stain of sadness is marked on my heart?

Alcohol is a good stain remover.

Why do men generally talk of actresses?

To underline their own manhood.

B. V. Raghavaiah (Gudur)

Is it a fact that Naseem and Chandramohan are going to start a film concern?

They have already started one and together they have become the concern of Circo.

Which is the best picture produced in Telugu?

"Sumangali" produced by Vauhini Pictures. It is the best in the South and one of the few best in India.

Is Devika Rani resuming her screen career?

Not till she is assured of a good reception.

As brother and sister in "Pardesi" Motilal and Snehaprabha team together for the first time and make the picture a huge success for Ranjit.

Mahesh Trivedi (Ahmedabad)

Hitherto I had a wrong impression of Sardar Chandulal Shah. I thought you were praising him because he was your friend. But now I understand that the Sardar gives scholarships to several deserving students and we have one Bharat Thakkar, a student, actually getting it in our class.

It is very easy to get wrong impressions about others, particularly about successful people. Few people know Sardar Chandulal as I do. To him money is not the end, it is the means. Last year he gave away over sixty-thousand rupees to the famine-stricken people of Kathiawar, though during the year he lost over a hundred thousand in business. Many practice charity when they make money, but few indulge in it even when they lose. Sardar Chandulal is a silent donor who gives and keeps mum. Many students are indebted to him for their brillliant careers. So next time when you pay for his pictures remember that you secure a share of his quiet charities as well. I am not sure, he will like my telling this, but then he doesn't like many things about me.

P. K. Mammoo (Bombay)

I am one of the greatest admirers of Devika Rani. For a month I waited to see her. I searched and searched. But in vain. Can you help me to see her?

I can't. She seems to have made up her mind not to see any one sent by me. Besides, she wants an application in advance, stating business etc., on receipt of which she might find time—that is, if she is not too busy. You should better drop the idea, I think.

Hiro J. Makhijani (Lahore)

Who are the stars working in Minerva's "Alexander The Great"?

None of them are stars yet. But if the picture becomes a success, some of them may become stars. There is a girl called Vanmala (Atre 'find') and Sohrab Mody (his own 'find'), the only ones known for the present.

Between "Raj Nartaki" and "Vidyapati" I prefer "Vidyapati".

Go ahead and prefer it.

S. H. Dhupelia (Durban)

What is the latest news about Surendra?

He hasn't met with any new accidents yet.

I see that almost all the expensive artistes have joined Circo. Hasn't this affected other studios?

Yes, it has. They now produce pictures at less cost, score better success and make more money. All their responsibility has been taken over by Circo.

Ram Chander Jain (Roorkee)

Please write something of Radha Rani of Wadia Movietone?

Now, here is a charmer who looks at you with both the eyes wide open but when you begin looking into her eyes, she closes hers. She sings well, having a delicate voice. She dances well with a seductive figure. And she looks swell from a hundred yards. That is about the distance between the projector and the screen. You will see Radha in Wadia's "Manthan" and Kardar's "Swami".

Here is Shanta Hublikar in the midst of some attractive stuff in "Prabhat" a social picture of Tarun Pictures.

Avtar Singh (Lahore)

To which company does Modhu Bose belong?

To the Sadhona Bose company which gives screen plays, stage plays and dance performances.

J. Mishra (Bhagalpur)

I always dream of Naseem, the beauty queen. Do you also fancy her?

Of course, I do, but I dare not dream as I sleep at home.

It is a long time that Rampyari is not seen on the screen. I presume that Devaki Bose has married her?

Don't be silly. Devaki Bose is not that mad. D. K. is happily married already.

Jagdish Kumar (Naini)

I think Snehaprabha has an adorable form. What do the judges say?

The same, without getting the chance to see the form and adore it.

M. M. Haq (Nowgong)

We have not seen D. Billimoria and Sulochana for a long time on the screen. Where are they?

Behind the screen?

Massand J. G. (Karachi)

What is Padma Devi doing now after "Hindusthan Hamara"?

She is working in a Bengali picture of New Theatres.

Hemandra Nath (Chandausi)

Many friends say that Baburao Patel is unnecessarily against the New Theatrs. How shall I convince them that he is impartial?

Show them "Andhi" and "Har Jeet." If that doesn't convince them, put their eyes out. They are of no use.

T. Sreeramulu (Kadiam)

Have we any actor of the type of Paul Muni?

Yes, we have one in Nagiah of Vauhini. If given a chance, he will not be far off the mark.

A Request To The Readers

Recently, I have been receiving too many love letters from impetuous college girls. They all want to marry me, in the first instance. Failing that some of them suggest other ways! This is really sheer waste of energy. I am a married man and I remain so only because being a Hindu, my wife cannot divorce me. It was a great disappointment to her when Dr. Deshmukh's Divorce Bill was thrown out in the Assembly.

At 37, with fast greying hair I am not such a 'catch.' My wife thinks, I never was. She is trying to rectify her mistake by making the best of a bad job. So why not leave me alone. Besides, my secretary often gets jealous because she doesn't receive as many letters from the other side.....Your Editor.

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BENJAMIN, SAMSON, ANWARI, FAZLU, A. R. PAHELWAN.

PARWANA

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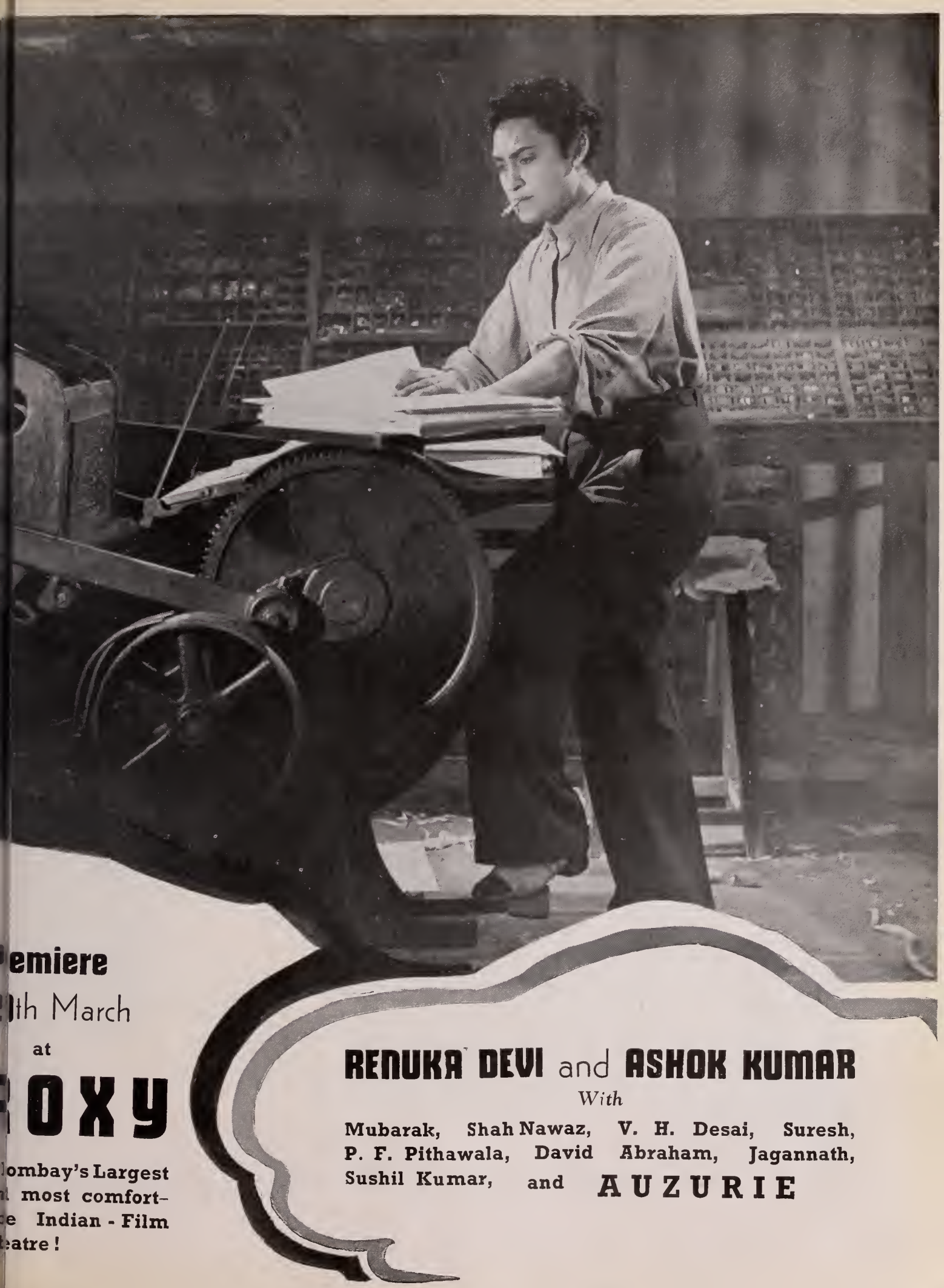
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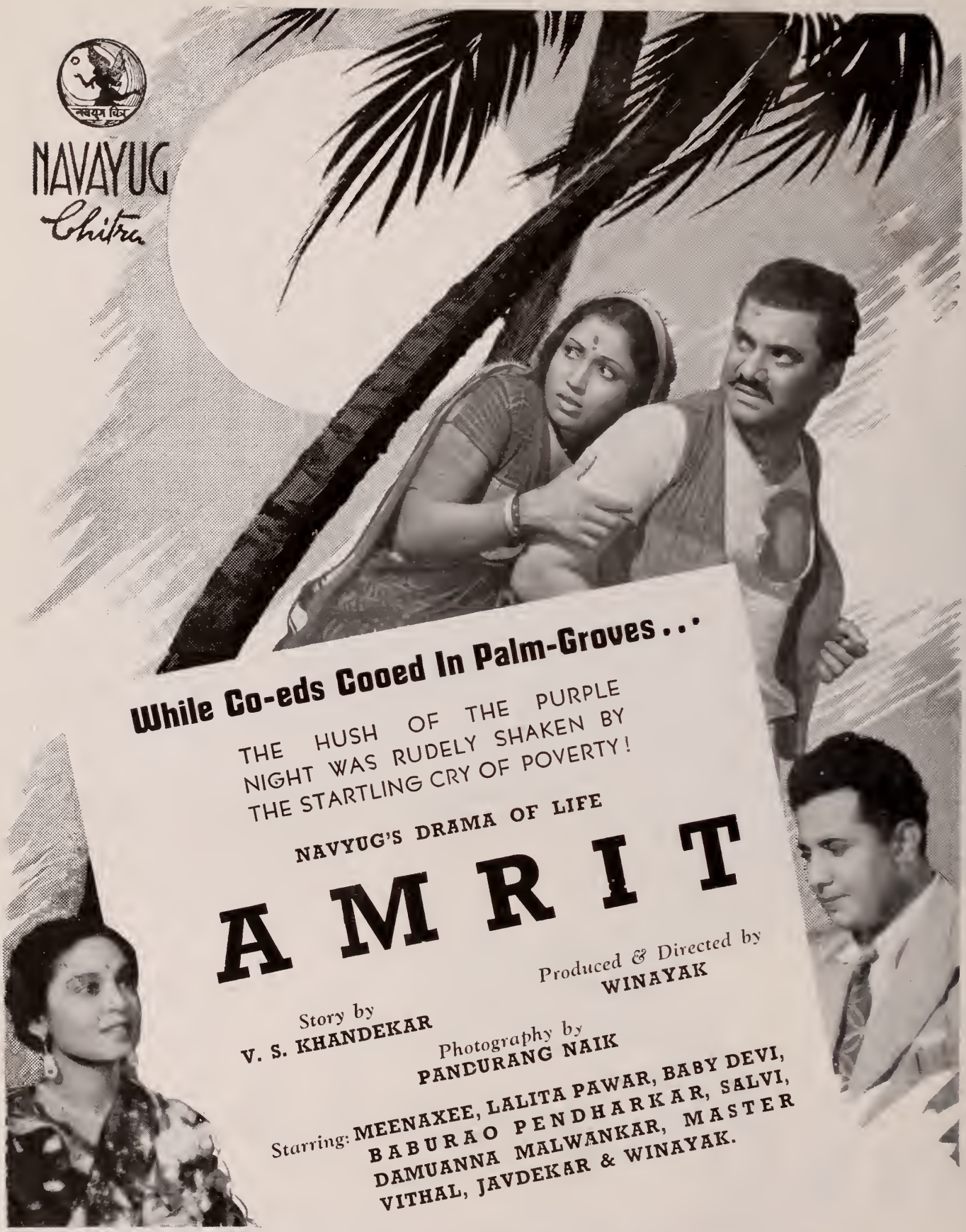

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Confessions Of Miss Rita Carlyle

Down South With Baburao Patel

Oh! What a Holiday!

By: Miss Rita Carlyle
Secretary to the Editor

(In due fulfilment of a promise, rashly given, Miss Carlyle's article goes in here without censoring.....The Editor)

"Rita, Rita....where the hell is that girl now?" shouts Baburao Patel the six-foot editor of "film-india." And that voice has 217 pounds of thunder and authority behind it. So you go running to him with the powder puff still in hand and he looks at you frowning and mutters "What a time for vanity?" He has already forgotten that only a few minutes back he, himself, had detected a shining spot on my nose and said "Rita, I don't like shining noses." You say: "Excuse me" and get about powdering that part to which a little natural shine is denied. But before you are finished with it, something has stuck in Baburao Patel's throat and he is trying to vomit it out.

"Rita, did you weigh the luggage?" "Rita, did you buy some papers for the journey?" "Rita, where is my camera?" (that camera, ofcourse, was never used. But, as Baburao Patel had intentions, it had to be carried all over the South).

"Rita, did you count the packages?" Before you wrap up each question with a "yes", he is ready with another and by the time he has finished he has asked you even the minutest details of the luggage, found a hundred faults with everything you have done, and when you frown he has already given you one of those disarming broad smiles of his with a heavy pat on the back, meaning that it is all peace with him.

That is Baburao Patel a fault-finding mechanism more accurate than the best precision instrument from Germany.

THICK AS THIEVES

Suddenly, he turns to his crowd of friends on the platform who had come to wish him farewell at the Victoria Terminus. He talks to all of them at the same time and every one feels that it is an individual talk. Special attention is, ofcourse, paid to Baburao Pai of Prabhat. They are thick as thieves. Their conversation is always in lower notes which only the two of them can pick up, due to fairly long practice. All that you, as the onlooker, sometimes hear is the sudden laugh from one or the other. And let me tell you that both the Baburaos laugh loudly enough to wake up a dead man from his last sleep.

They are now discussing a project of educational films. They had to do it on the platform, five minutes before the departure of the train, because though they meet twice a day and have hours together they have still not found time enough for serious business. So the educational films are on the anvil and a new company is soon born on the platform, both the Baburaos having been in whispered labour for five minutes.

Journalists, producers, distributors, friends and Mr. Parker (Baburao Patel's partner) they are all there. When the train is detained for a few minutes, they all look worried, not because the train would not start but because Babu-

On the sets of "Thalli Prema" at the Newtone Studios. Seated from left to right:—Mr. Sarathy, Miss Hemlata, Miss Kannamba, Miss Carlyle, Mr. B. Patel and Mr. Ramnatham Chettiar.

rao Patel might change his mind and not go to Madras after all. Baburao Patel's friends, even the best-meaning from the lot, look enthusiastically forward to the idea of Baburao leaving Bombay and leaving them alone with their own business, at least for a time. For, Baburao Patel does not only mind his own business but also tries to run the business of his friends.

A GRAND HOLIDAY

The train starts. And all those on the platform look sympathetically at me. Good friends, that they are, they know what I am in for. Holiday, I was promised a holiday. "Rita, it will be a grand holiday for both of us. You know we have always worked hard and we deserve a bit of rest" Baburao Patel says this and looks at you and when he finds that you are rather slow in appreciating his thought, he smiles and says "Don't we deserve a holiday sweetheart?" Who disputed that? We do deserve it but the point is whether we will get it.

That's Baburao Patel. When he wants someone's O.K. to his ideas, then all the sweet words in the dictionary like: "sweetheart", "darling", "dear", "kid", "child", "pet", "my dear", "honey", are used irrespective of the sex. He is irresistible in arguments and you agree with him, though all the while there is a feeling within you that you are not convinced.

The train has moved out of the platform. He looks about and out of the window. Baburao Patel has no interest in the fast moving panorama. To him ,like Dr. Johnson, if you see one green field you have seen all the green fields. He must have something to do every minute and something new.

"Rita, what a crowd. I wonder, how all these people came to know that I was going", said innocently, but forgetting that for a month previously he had been sharpening the anticipation of his friends about his absence from Bombay by threatening them with his Madras tour. And naturally the friends, suspended between anticipation and optimism, had phoned me from day to day with the one oft-repeated question: "When is he really going?" And they had all come to the platform in full force to make sure that he went. Looking at their faces I could see the common conspiracy of thought so sympathetically running through the minds of all—of-course, with a distant fear that Baburao Patel may still change his mind. You say, "I wonder how they really came to know" and though he knows the truth he likes to dwell on the illusion which his imagination creates so often. That gives food for his vanity. And take it from me that that Baburao Patel has more pride and vanity than a hundred men put together.

HIS MONOPOLY OF BRAINS

"Give me the time-table" says the editor suddenly. And when he sees the turned corner indicating the correct place, he looks at you and smiles knowingly, meaning, of-course "that is the only intelligent thing you have done since you were born." Baburao Patel never pays compliments. When something is done rightly, he registers pleasant surprise on his fat, chubby face. Somehow, he cannot believe that there are other people in the world, who can also be efficient. A hard task master, he probably punishes himself more than those working with him. "You haven't any brains. You can be excused but I can't be. It is stupid of me to make that mistake.'" Having taken the complete monopoly of brains in these words,

With Kannamba and Hemlata at the Newtone Studios—"Very soon, Baburao Patel had both the girls interested and giggling....."

he proceeds to punish himself by revising things with a lot of personal hard work.

That time-table soon gives the cue. "Who is our agent in Raichur?" "How many copies does he take?" "Any returns?" "Is he a good paymaster?" "What does he owe us today?" "When did he make us the last payment?" "How many posters do you send him?" "Does he sell any other papers?" "What is the population?" "Any schools or colleges?" "What is the local industry that gives the readers the buying power?" Oh! a hundred questions which need instantaneous replies and correct ones too. For, he knows it all and I often feel that he is merely giving me an exercise. A little mistake and he comes out "I don't think so. Note that down and verify when you go to the office."

IRRESISTIBLE PUNJABIS

He had already reached Madras with these questions when the train stopped at Dadar and Director Kardar and Nanda rushed into the compartment. Both these directors are rather affectionate, having come from the sunny land of the Five Rivers. They don't shake hands. They embrace people. And both of them embraced Baburao heartily. And then they looked at me. My heart jumped into my mouth. Would they do it to me also? A most embarrassing minute passed leisurely. They suddenly smiled and said "Are you also going Miss Carlyle? And their hands were there for shaking. My heart quietly slid into its original place. Oh, what a relief! The situation was saved and I was on my feet again.

Nagiah is perhaps the best singer in the South. He has melody plus emotion. He will be soon seen and heard in Vauhini's "Devata."

We got down to the platform. The M.S.M. compartment was too small to hold Baburao Patel, Nanda and Kardar all together. Kardar the "my dear" director of the industry, "my deared" Baburao Patel a thousand times during the ten minutes that the train stopped at Dadar. With sweet and melodious phonetics, Kardar spoke and sighed in Urdu and every heart on the platform seemed to melt with the pathetic parting of two friends. Nanda, the irresistible go-getter, honest and rough-cut, rapped out "Babu, come back soon. I won't start my picture till you come." By now, a large crowd had collected. The loud affection of these friends can make the Sahara a buzzing place. Poor me, I just looked on and heard. That was the hot stuff Baburao Patel was dealing with every day. They are deep in their affections and quick in their tempers. Between "My dear" and "Babu" the train moved out of Dadar.

"Oh these Punjabees! They are all like that—affectionate and temperamental." That was Baburao's verdict and he settled down with the time-table for more questions about the agents.

LIKES HIS OWN VOICE

My holiday had begun. I was getting complete 'rest' with the thousand and one questions. Years spent in keeping and memorising the statistics were now being revived under a fast volley of questions. Baburao Patel had no one else but me as the only target. In the office the shocks would have been absorbed by a dozen others. But here,

At the party given by Mr. K. Subrahmanyam at his residence. In the centre are seated Mr. Baburao Patel and Miss. Carlyle.

I was alone—and on a holiday. "It will be a grand holiday for both of us, Rita" Those words I was rolling in my mind. The holiday had begun taking a grand shape.

Kalyan, Karjat, Lonavla, Poona—all throughout so far, not one minute was lost. Questions came at the rate of one a minute. Faults were found at the rate of two a minute. And between proverbs and lectures we travelled on our "holiday." Even the train seemed to run faster—away from this man who likes his own voice so much that he likes to can it in the ears of every one whom he calls a friend.

"An idle mind is a devil's workshop"—that came when I closed my eyes for a moment to relax. With Baburao Patel you must think and think furiously every minute but not in advance of him. Your speed of thinking must synchronise with his. If it is faster than you get "Don't be smart", if it is slower then "Oh, what a dumb-bell! Haven't you any brains?"

And with this man, I have spent years and I am still holding the job with the same "certainty" with which I began on the first day. But let me turn to my "holiday."

After all, Subrahmanyam is not so harmless as people think. Ever Smiling and generous to a fault Director K. Subrahmanyam seems to be having a lovely crowd of his own. The eldest is, of course, Lalita.

Did I forget the other passengers? Yes, we had four others. I wonder what they thought of us talking all the while. One of them had to bear right till Madras. He did seem like needing first aid at the end of it.

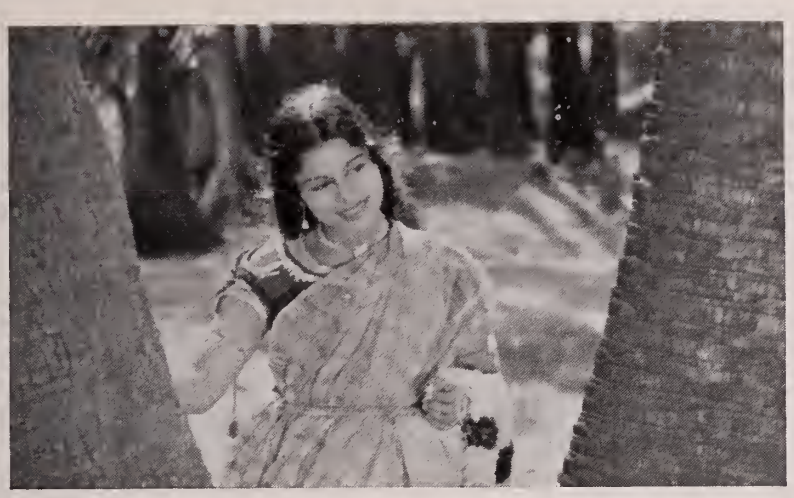
MANAGE ONE, MANAGE ALL

Baburao Patel not only knew everything about his own business, but he did manage to get everything out of the other passengers. One of them was an oil company inspector and under the fire of questioning—ofcourse, more subtle and soothing with strangers—we knew that petrol would be soon rationed, that the prices per gallon of petrol would shoot up—that Sir C. P. Ramaswamy Iyer has a son employed in Rally Brothers—that Sir Alladi, the Advocate-General of Madras is a simple short and unassuming person—that the Aiyangars were Vaishnavites and the Aiyars were Shaivites—that Tamilians were commercial and the Telugus emotional—that the Tamilians were hard-working while the Telugus took things more easily. Oh, just imagine Baburao Patel at his throat for a day and a half—asking, asking and still asking. The poor man even told us of his sweetheart beside his wife and took some expert advice from Baburao Patel. A million things—too numerous for an article—were taken out from the man who took forty years to know what he had to shell out within a day and half.

Breaking for dinner Baburao Patel still talked, his interest in food being, as usual, casual—we thought that we had all worked hard for a good night's sleep. The conventional preparations prior to actual sleep were made but just then Baburao Patel wondered about humidity and one of the passengers, who had a flare for star-gazing entered into a discussion. Between my boss and that man the entire weather of the world was discussed effectively till the climate in the compartment became too warm and oppressive.

THEY BEGIN COMING

Morning, we reached Adoni and a crowd of over sixty students called for Baburao Patel. They were his "filmindia" fans, who asked for



Rajkumari, chic and sweet, becomes a new star in "Kacha Devyani" directed by K. Subrahmanyam.

autographs and talked of better pictures. But they had come to learn something from Mr. Patel, and they left leaving behind all about Adoni, its population, trade, cinemas, schools, institutions, Hindu-Muslim ratio, its politics. Baburao Patel interviewed them and got everything out in exchange for his autographs.

What surprised me was the affection with which the students regarded Baburao Patel. They looked up to him in all filmic matters and when Baburao said "Don't see bad pictures and ultimately the producers will be compelled to give you good ones", they promised obedience. As the train moved, "Baburao Patel-Ki-Jai" went forth enthusiastically, a cry which I was destined to hear a hundred times on this tour.

At Guntakal, the railway employees seemed to be mighty interested in "filmindia." I am sure that the ticket collectors must have let off many ticketless passengers in their rush to meet Baburao Patel and obtain his autograph. The students, ofcourse, made their noisy appearance and talked in chorus, all together, about the rotten pictures they were getting.

They seemed to consider the Telugu pictures better in value than the Tamil ones.

At Renigunta, Messrs. N. V. Chari and P. Balu, two sworn supporters of "filmindia", led a large batch of fans, to go through the very same routine that was observed at the previous stations. But relief here was provided by the lads getting tiny oranges as presents. Those oranges did prove useful, after the whistle, to wet our parched throats through the hot belt that the train was travelling.

By this time, Baburao Patel's popularity was getting boring to everyone including me except, ofcourse, himself. So all in the compartment looked forward to the smaller stations and hoped that the train would stop longer there than at the bigger ones.

AT MADRAS AT LAST

Through dust and heat and the unending questions of Baburao Patel at last we reached Madras next day evening at five-thirty.

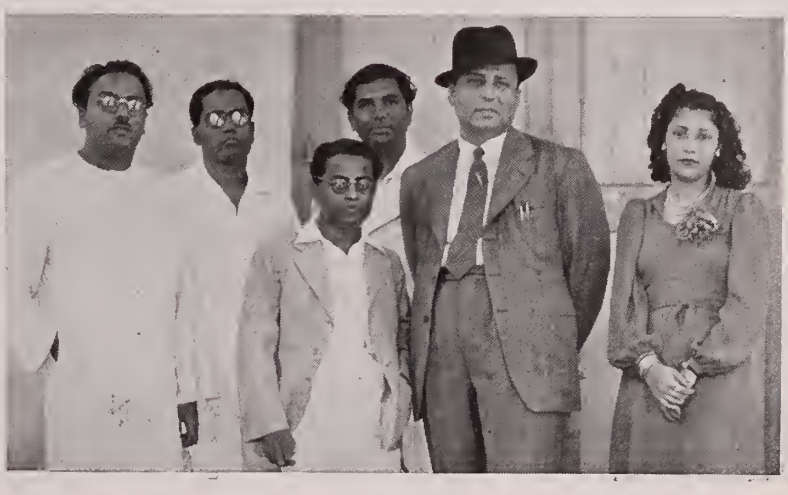
The first man to welcome our editor was the ever smiling Mr. K. Subrahmanyam of Madras United Artists and with him was his charming little daughter Lalitha. Behind these two was a full back ground of producers, distributors, exhibitors and journalists of the South.

"Where is your Secretary" asked Mr. Subrahmanyam and as I heard it and saw the large crowd, I trembled out of the compartment only to be choked by flowers and garlands. They all shook hands with me. In their simple unsophisticated, kind and sincere way they just took my hands, whichever was available, and shook them—permission or no permission. I liked it. It was so different from the calculated and detached politeness we generally meet in Bombay. These folks of the South have more humanity in them and seem to lead a more sentimental life than those in the smoky city of Bombay.

I looked around for Baburao Patel. He was looking like a huge arbor of flowers. There were enough flowers on him to get fifty maidens married without shortage. Then came the conventional press photographs and the garlands had to be unloaded to expose the human beings below.

MACHINE GUN SHOOTING

Introductions over, Baburao Patel got going. He wanted to know everyone, everything, and everyone's business in addition. As if from a



After "Sumangali". From left to right:—Mr. B. N. Reddy, Mr. Sekhar, Mr. Ramnath, Mr. Nagiah, Mr. Baburao Patel and Miss Rita Carlyle.

fast firing machine gun came the inevitable questions, punctuated with smiles, frowns and groans, and question after question the veil over the South Indian Film industry was torn down bit by bit.

Cars waiting. We took Mr. Subrahmanyam's. You can't refuse anything to him, for he gives his all —smile and heart—whole heartedly.

"Rita did you pay the coolies?" that was Baburao Patel. Anticipating the rest, I said "Yes, and counted the bags, put them into the car and everything is O.K." He stared and smiled, surprised, probably, that I had some brains.

To the Connemara Hotel, with everyone behind. Baburao Patel asking, friends replying. A polite reminder about a bath and little rest goes unheard. "Rita, get the diary". "Suppose we see "Shakuntalai" at 9-30" "You know I have very little time and I have to see so many things" Mr. Subrahmanyam looks at me and says: "Miss Carlyle would probably like to rest after the long journey." But before I could say anything, Baburao Patel was out with, "Oh, no, she is a very hard worker. She beats me in endurance. And she has been wanting to see the Tamil pictures for a long time." Every word was far far from the truth and yet before anyone could utter a word Baburao Patel had fixed up Mr. Sarathy's (of Madras Theatres) car at 9 p.m., arranged about the dinner at 8 p.m., given his evening dress for pressing and wished everyone farewell for the time.

"Get ready by eight, Rita, We'll have a quiet dinner and a picture after that. They make good pictures in these parts." The last sentence was a sort of an apology for the rushing tactics.

OUR FIRST TAMIL TORTURE

Dinner was really quiet. Baburao Patel can't speak and eat at the same time. And because he misses the talking part, he eats less, much too little for his size.

Sharp at nine thirty, we were at the Prabhat Talkies, Broadway to see "Shakuntalai". This theatre, which is considered the best in the South, was full. M. S. Subbulaxmi the star of the picture is a crowd catcher and she brings them all to hear herself sing and act. Mr. Sarathy with his irrepressible manager Mr. Kannabiran was all attention. As the lights went out, a slide came on the screen "We welcome Mr. Baburao Patel, the editor of "filmindia" to our city."

That started it. In a minute, the crowds in the front rows stood up and looked back at the box where we were seated. The lights had to be switched on for a few minutes to give them all a chance to see Baburao Patel. And in that light I saw Baburao Patel blush. He does blush very often, this big bully of a man, especially when he is off guard.

"Shakuntalai" was a great disappointment. I could hear Baburao Patel saying that the directon was

They were all there at the station to receive him. In the foreground are little Lalitha, Baburao Patel, Miss Rita Carlyle and Mr. K. Subrahmanyam.

too poor, that the technique was primitive and that the recording was awful. Add to all this the Tamil language with its harsh phonetics and remember what Baburao Patel had said only a little while ago. "They make good pictures in these parts." Even the great Subbulaxmi, reputed for her singing, sounded less melodious. The only thing good about this programme was the clean and scrupulously well kept theatre and we were both pleased to get away from the picture. The picture had taken us into the next date but late though it was, it was still early enough for the next day's programme. "Mr. Jayantilal is arriving to-day from Bangalore, Rita. He will be here in the morning at eight with Mr. Subrahmanyam. So better be ready before that."

THE "HOLIDAY" BEGINS IN RIGHT EARNEST

On the 21st long before the hour of eight had struck, Mr. Patel was at the telephone for half an hour talking to friends and making engagements for the next two days.

At eight came Mr. Jayantilal Thakore (of Famous Pictures, Bangalore), Mr. Subrahmanyam, Mr. Sarathy, Mr. Rama Rao (of South Indian Film Chamber of Commerce) and several others and one by one the hours for the next two days were ticked off for work and the "grand holiday" that was promised gradually receded into obscurity.

An informal visit to the South Indian Film Chamber of Commerce involved a close perusal of several files of the numerous activities of the Chamber. Mr. Rama Rao, perhaps the most efficient man for the job, has regulated the working of the Chamber so marvellously that Baburao Patel could not help but compliment him loudly to the utter embarrassment of the man concerned. Mr. Subrahmanyam's running commentary explaining the Chamber's numerous activities, spoken in soothing soft and precise words, was the only item in the whole affair that interested me personally. I liked this man immensely. He is so kind and considerate and there is nothing harsh and jarring about him. What a complete contrast he provided to the irresistible go-getter that Mr. Patel is—rushing, furious, dynamic, quick, blunt, rough, efficient, in fact, every thing in sharp and in speed.

SOUTH INDIAN GOOD LOOKERS

The next item began with a visit to the Newtone Studios. This is perhaps the only studio that is busy in the South. There are several independent producers working in this place and the picture that was on the sets when we went is called "Thalli Prema" (Mother's Love). It has two good looking girls working in it, Kannamba and Hemlata, and they are good natured too.

Baburao Patel, as is usual with him when he sees new faces particularly of the fair sex, was all smiles and sweet looks and the girls did look flattered when the well known journalist talked to them so sweetly and with such different concern. He even said that Telugu sounded more beautiful than Tamil and that seemed to please Kannamba. Baburao has patented his methods of approach through long practice and they rarely fail. Very soon, he had both the girls interested and giggling and an enterprising cameraman shot them that way.

I developed a little weakness for Hemlata. She was educated and sweet and she has taken to the screen not so much for money as for her devotion to art.

Between Jiten Bannerjee and Dinshaw Irani they have quite and expert technical guidance and I am sure, "Thalli Prema" will be a picture worth seeing and we shall certainly see a bit of Kannamba's own direction in it, for, Kannamba, being a third partner in the show, seemed mighty worried about things being done the right way. But did I forget Director Nandlal who chaperoned us through the studios? Only we couldn't always understand what he spoke but as his intentions were always good and his heart of gold, we didn't mind the words which rushed out too fast for us to hold in our ears.

A NEW MEMBER OF THE FAMILY

Back at the Connemara for lunch, we had K. R. Narayan of the "Sunday Times" waiting to interview our editor. Narayan's approach was that of a devotee and Baburao who likes "puja" except when he has to give it, immediately found a corner in his heart for the honest, sincere Narayan, the journalist.

Narayan took a straight, eye-full look at me and finding everything

Mr. Subrahmanyam with his little one on his shoulders. Owing to his good nature, his several friends also sit there and foes on the neck.

alright decided to be friends. And I liked the careful young man, who doesn't mind even if his wife locks him out. He is so good natured. I can't say that of Baburao. He just refuses to stay where others would like to have him. He goes where he likes and pulls others with him.

Between Narayan and the boss. the South Indian Film Industry was once again on the anvil. Baburao Patel's strong he-man talk thrilled the passive interviewer. He remembered the roar but forgot the words. And like an ivy clinging to an oak, the younger man threw in his lot with the other. They became friends. But few know, friendship with Baburao Patel means pulling on one side only. It is just like lighting a candle in a room flooded with sunlight. I have met almost all friends of Baburao and though Baburao loves them deeply and respects them yet they all lean on him through good and bad times and he likes it that way.

OH! WHAT A THEATRE

The evening was devoted to K. Subrahmanyam's picture "Kacha Devyani." The picture, which, though, it had no stars in it, still seemed to be better produced than "Shakuntalai." There was a deft touch of experience in the shots and the man who did it seemed to know the laws of harmony and presentation. Ofcourse, the ear splitting Tamil was there, but as the eye was pleased the language sat easier on the ear.

But the theatre, alas. It is called the Gaiety but never have I seen so much purposeful design in destroying all possible gaiety. It is a shame to a progressive city like Madras. What are the diamond-studded Chettiars of the South doing for their province? Why don't they use a part of their huge wealth to build some decent theatres?

Baburao Patel thought that "Kacha Devyani" was not getting a chance to succeed and be popular. Even a good picture in bad environments will prove a flop. For, can entertainment ever be complete without good surroundings? However, one thing I still remember of the picture is the attractive little face of Rajkumari, the heroine of the story. She is chic and under good direction, her future is certainly rosy.

At the theatre, I met the charming S. D. Subbulaxmi. Sweet to a fault, she wins you with the very first smile. What an appropriate partner to the chivalrous Subrahmanyam! There are in business together and for their own sake, I wish them all success.

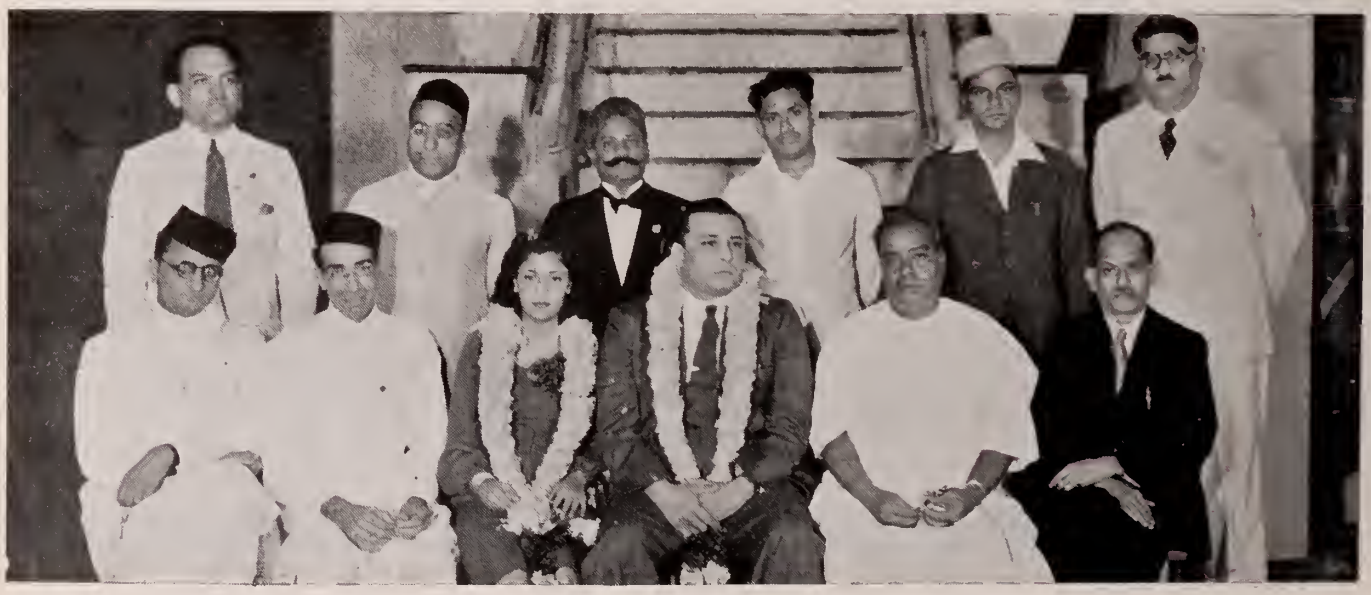
A HIT AND MUSS SCRAP

That night we cast the anchor at 1 a.m. of the 22nd February. At nine on this day, we had a date with Mr. S. S. Vasan otherwise known as "Gemini", once a journalist, for sometime a sportsman and now a film magnate.

To the minute, we called at his studios, but he was not there. He was still making his plans for the day at home.

We, however, met his Irish manager Mr. Moylan who with a lofty institutional "we" took us to his room and introduced us to his charming wife who also works for the studios as a stewardess or something, I didn't quite get.

One wonders how a nationalist like Vasan could not get any competent Indian to manage his studios. Moylan was, ofcourse, very polite. They are all polite to Baburao wishing all the while that they shouldn't be. Moylan even suggested a mug of beer, but coffee being the national drink of the South, Baburao Patel did not like to outrage the convention. There was not much to learn from Moylan about the film industry. He seemed to be good at furnishing and when the telephone bell rang with Vasan at the other end calling us home, we were a little more than relieved, though I would



At the Broadway Talkies, Madras. Sitting from left to right: Director Nandlal, Mr. Jayantilal Thakore, Miss R. Carlyle, Mr. Baburao Patel, Mr. M. T. Rajen, Mr. Sarathy.

have liked to stay a little longer with Mrs. Moylan, who radiates a charm that is individual.

Vasan and Baburao Patel together, at logger heads, is a treat for the gods. The gods here were, humble me with Jayantilal Thakore and Director Nandlal. With the very first flash, it became evident that this battle of wits would prove thundering. And it did. Both these dictators were not used to being questioned and when they questioned each other, out came the most dazzling flashes of intellectual arguments and withering sarcasm.

They began with the film industry and ended with the bane of capitalism without convincing each other. While one argued that he was practising benevolent capitalism for the good of the industry, the other believed that it was merely an attempt to use intelligence to justify a selfish exploitation. The entire discussion was too high brow intellectually and I was bored stiff. The sparks that flew took shape in mystic words like, "capitalism", "socialism", "social conscience", "exploitation" "sweated labour", "mass psychology." "Individualism" and several other "isms" except rheumatism which we, the hearers, had sitting to respect for two and half hours. It was a drawn match between two intellectual giants and I hope they meet again and they will, because the desire to beat the other down has been aroused in both.

THREE-IN-ONE PARTNERSHIP

Lunch over we were speeding towards the Vel Pictures Studio at Guindy. Situated in beautiful surroundings, this studio, which is controlled by M. T. Rajen, C. P. Sarathy and Jayantilal Thakore, has already paid 75% of the par-value of its shares in dividends. Just at present, it is waking up to break out into renewed activity but the three directors are taking their time "thinking" about it. It is an ideal team as Director Subrahmanyam puts it: "Rajan prays and talks of retiring to the Himalayas, Sarathy rushes and starts a quarrel and Jayantilal sits down and gives his blessings with utter optimism. And between them all the studio stops working." They must get some one to work it now for the benefit of the three.

THE PRINCE IN TEMPER.

Evening brought us to the official reception of the South Indian Film Chamber of Commerce. Mr. Subrahmanyam presided and inspite of a previous warning to the contrary committed Baburao to speak. And Baburao Patel spoke. The speech is reproduced elsewhere in this issue, but its effect I give below in the words of "The Sunday Times" of Madras.

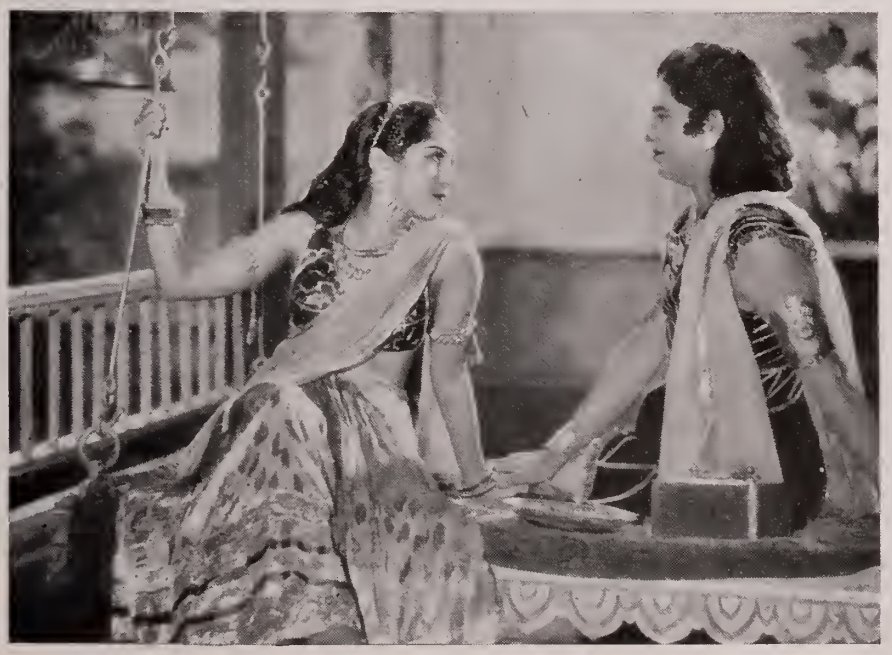
"Shocked, incredulous but spellbound was his mixed audience of producers, distributors, exhibitors, technicians, artistes and journalists when he was forced to speak, unprepared as he was, at the meeting ....The impassioned speech was arresting, though few could have seen eye to eye with all he said"

The electrifying words of Baburao benumbed the audience for a time but immediately the speech was over, the spell was broken and whispers and murmurs of protest started but it was too late. Baburao Patel had switched on his best smile and looked kindly at everyone. The lion had roared and settled down to sleep. But those present were thrilled enough not to forget the impassionate and yet superbly eloquent outburst of the "Prince of Film Journalists", as the South calls Baburao Patel.

A quick dinner, and we were again taken to see Director Subrahmanyam's educational shorts. From 9-30 p.m. to midnight, we departed on a pilgrimage of the South Indian temples. Beginning with the famous temple of Meenaxi, going through the temples of Alagarcoil, dazzled by the brilliance of Mysore during Dassera, we concluded on the ceramic industry in the Travancore State. The sphinx like face of Sir C. P. Ramaswamy Iyer, delivering the final peroration with mechanical perfection drove us to the Connemara for the night.

"SUMANGALI" SOUTH'S BEST

23rd brought us to the specially arranged show of "Sumangali" a Vauhini production directed by Mr. B. N. Reddy. It was just beautiful and with Nagiah the celebrated artiste turning the Telugu into English for my benefit I enjoyed this picture best in the South. Baburao Patel summarised the affair thus. "It was worth coming to the South to see "Sumangali." "Nagiah sings better than Saigal. Saigal is all me-



Radha Rani and Sardar Mansoor make an all singing team in "Manthan" a Wadia picture.

lody. Nagiah is melody plus emotion."

That was very high praise from a man who is no respecter of persons, and whose criticisms have been very often cruelly trenchant. Director B. N. Reddy, Cameraman Ramnath and Art Director Sekhar who made "Sumangali" together must be congratulated on their triumph. And Baburao feels that these three are wasting their time on provincial pictures. They deserve a bigger field to frame their talent.

LILTING LALITHA

A quiet lunch at Director Nandlal's home prepared us for another reception at the Sagar Talkies where "Raj Nartaki" was drawing the crowds. Hardly were the garlands removed and we were driven to a grand party given by Mr. Subrahmanyam in honour of Mr. Patel. With dance and music and Mrs. Rukmini Arundale Baburao had his time full. Between Mrs. Arundale and Mr. Baburao Patel, as far as I heard, almost all the different schools of dancing in India were laid open. What I, however, liked was little Lalitha's dance plus emotion performance and Baburao Patel in his characteristic way remarked "That little girl has more womanly grace in her than all the women there put together," and when a lady looked twice at him he qualified the statement quickly "excluding my present company." Sweet Lalitha, who can forget her?

Another mad rush took us to the Broadway Talkies to preside at their anniversary. The programme was advertised and there was a crush of students. As we had to leave for Bangalore that night, a forced interval was given and the boss stepped on the stage midst thundering applause. He seems to like that sound though it swallows his own.

In another brilliant little speech he again held his hearers spell bound and with his blunt offensive they had to step back "I don't blame the producers for the pictures they give you. I blame you for not demanding better pictures. Ask and you shall be given."

SHOWMAN IS A TEACHER

Elevating the status of the showman he said "Our theatres are our future school rooms and the theatre owner is no longer a mere showman. He is a teacher, certainly a nobler profession than that of a showman."

Congratulating the proprietors of the Madras Theatres, for the clean environments which they provided to the cine-goers in all their theatres, Baburao Patel stepped down amidst applause only to fall into the hands of a crowd of pressmen.

When some one said that it was time to rush to the station, Baburao replied, "But I must meet my family and wish them good-bye" and he met the journalists, shook them all warmly by the hand and started for the station.

Kannabiran, the efficient manager of Madras Theatres, had the train, the station, the seats, the beddings, all set up and ready and he was now controlling the crowds who had come to see us off.

They were all there—friends, new and old, producers and journalists, and Mr. Subrahmanyam and dear old K. R. Narayan. I had tears within but not having the permission of our hard-boiled editor to shed them I had to swallow them. There is certainly more humanity in the South and they said, "Don't forget us Miss Carlyle and don't let Baburao do it too."

And what impression did Baburao Patel leave behind? Let me again turn to the Sunday Times of the 2nd March

"The visit and four-day stay of Filmindia Baburao Patel, accompanied by his charming secretary, Miss Rita Carlyle, highlighted Madras film circles last week.

His stay was short but intensive. He had a packed programme of activities, meeting people visiting studios and seeing pictures, talking, debating, speechifying and wisecracking, all the while taking mental stock of the South Indian film industry in its many aspects. Tough, witty, shrewd and brainy, fast in thought, work and talk, a frank friend and formidable foe, a rather startling practical idealist—that is how he impressed most of the people here."

If permitted, ofcourse by the Editor, I hope to write something about Bangalore and Mysore. I hope to, I said.

Sardar Akhtar doesn't seem to care when Amar gives a proposition in "Asra" a National Studios picture.

NALINI JAYWANT—

Bubbling on the frontiers of youth, this new starlet comes bubbling to the screen in "Radhika", a National Studios picture directed by Mr. Virendra Desai.

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A Complete Black-Out In The South

Baburao Patel's Blunt Talk at Madras

Producers Must Realize Their Responsibility To The Nation

"Friends, as you know I have already been committed to speak this evening by my friend Mr. K. Subrahmanyam, of course, without my consent. There are many things done without my consent and one of them is the general misunderstanding prevalent about me.

"I personally wished that I should have been left alone and not asked to speak because I have some bitter things to say. I came down to the South on a study tour with a view to acquaint myself with the conditions here and during the days that I have been here, I learned more than one thing about the South Indian Film Industry and to tell you frankly I am disgusted with the state of affairs existing here and I wish to go back as early as possible" said Mr. Baburao Patel, President of the Film Journalists' Association of India and Editor "filmindia" when the producers and the distributors gave him a reception at the premises of the South Indian Film Chamber of Commerce on the 22nd February 1941.

"I find the producers in the South entirely unenterprising. They are shivering on the brink of failure and it seems that they don't want to pick up courage and march ahead. Such a state of affairs will not stabilise any industry in any country in the world. Unless the producers make the best of their present opportunities, and immediately, the future of the South Indian Film Industry is, indeed, very dark. Time is not going to wait for the South Indian Film Producers. It will march ahead, leaving them behind.

NO PURPOSE IN PRODUCTION

"The pictures, which I saw here, with the exception of one, are all very poor. To me a film is a little more than mere entertainment. The primary object of these pictures produced in the South seems to be of making money. The economic distress and the struggle to live have been so intense in this province that the producers have never stopped to consider the weight of responsibility they are shouldering as producers of motion pictures which should essentially help the national existence of our people.

"What is the importance of the South Indian Film Industry to-day in the life of our country? In my opinion, nil. I wish you had not asked me to speak. But as you have, you have to thank yourself for my bluntness. I hardly find any picture with any particular social purpose beyond that of making money, if that is a social purpose.

"All that I find are mythological subjects, produced in a crude, primitive way and of no use to our present-day life. These pictures are reactionary. Who wants to live in the past? At the most, the past can be useful to us with its experience. But that experience must be interpreted in present-day terms and made to provide guidance for the future.

"Orthodoxy of the dark ages is sadly underlined in the pictures of the South. This is not keeping pace with the times. You know what is happening in the world today. But the South still insists on telling us what happened ages ago. The South must take its place in the film world. Even if for the sheer necessity of balancing their economic existence the South Indian Producers have to produce mythological subjects, they should still try to interpret the message of old in modern progressive terms. Take, for instance, the famous Prabhat picture "Dnyaneshwar". Is not the message of humanity in it as alive to-day as it was then?

"Prabhat has been producing mythological pictures but their interpretation has been modern. If that is done here, the production in the South will secure more social purpose.

Mr. V. Rama Rao, the efficient Manager of the South Indian Film Chamber of Commerce.

"Unless therefore the producers come out with pictures of social significance and until they realise their true responsibility to the nation by harnessing the immense potentialities of the propaganda value of our films, South Indian Film Industry will never make any progress nor will it ever be a blessing to the country in general.

FACE THE NEW MENACE

"To-day, the South Indian Film Industry is being threatened by a monopoly which will soon choke honest and legitimate competition, which is so necessary for the expansion of every business. There are forces let loose to-day which threaten to effect a complete black-out in the future of this industry. Like capitalists in every country of the world, they say that things are being organised for the benefit of all, but at the same time, we must not lose sight of the immense profits made by individuals, at the cost of many.

"And that is exactly what is being threatened in the South Indian Film Industry now. Totalitarian methods so blatant in every capitalist scheme of things are also noticeable in the

new menace that is creeping gradually but certainly into the South Indian Film Industry. They are already using the usual threats but as a journalist I have no axe of my own to grind and I am a bad companion to a capitalist. I refuse to be threatened or suppressed by these tin-gods. I find people here lacking the guts to expose those who threaten the Industry but I will do so for the greater good of the industry immediately the time is ripe. However good may be the intentions of a single person it is never good for an industry that all power should pass into the hands of the individual.

"The present menace threatens to envelope the whole industry and every independent producer in the South will soon have to live on spoon feeding. That will be a shameful and slavish state of existence. And when that stage is reached, there will be no film industry in the South. It is for you to choose, gentlemen, whether you would be weak and lose everything or be strong and win in the end. Remember weakness is not a manly quality.

"It is surprising that even the local journals have not written anything about this silent menace. I want to know whether the local press has also become the handmaid of capitalism? Remember, there is nothing like a benevolent capitalism? Benevolence in capitalism is at best a merciful exploitation—but still it is exploitation of many for the good of the few. Human sweat is made of human blood whether mercifully taken or unmercifully demanded.

BETWEEN THE NORTH AND THE SOUTH

"I find that several of you have proved a failure as industrialists. I am prepared to give you all my help, if my paper counts in this province, provided you give me an undertaking that your continued efforts will contribute to make the industry greater.

Coming to the so-called rivalry between the North and the South, don't think that the North is opposed to the progress of Tamil and Telugu films. In my opinion, there is place for both and for all. Pictures in local languages always create new fields of exploitation which new fields are later available for other films.

"Let there be competition between the two production centres in India but let it be a healthy and sympathetic one which will help to expand the industry and make it a real national asset.

The photo carries its own location. From the three girls, first from the left is Miss C. A. Radha Bai (A Doctor of Film Research), Miss R. B. Laxmi Devi and Miss Carlyle. .In the centre is Baburao Patel and to his left is Mr. K. Subrahmanyam.

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RAKHI or HUMAYOON

By KAMAL AMROHI

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A 'Snob's' Reply To A 'Mere Actress'

Make Art The Hand Maid Of A Home
A Retort To Miss Pradhan

By: Sindhu Gadgil

Yes, my dear girl, yours is a thankless job. I sympathise with you. We, the so-called snobs do keep you at a distance, just as we do with fire, you who have made it your life's work to keep the masses entertained and amused and it is extremely ungrateful on our part, I admit. But Madam, we have our reasons.

Only the other day I was talking to a friend of mine, when I remarked, "Oh that Miss X, what a talented artist she is? She is earning a four figure sum I hear." That friend of mine nodded her head knowingly and replied, "Oh, there is nothing much to boast about in that. When once a person leaves all considerations of decency and morality aside that four figure sum is not far off एकां लज्जां परित्यज्य, सर्वत्र विजयी भवेत्. In vain I argued that exceptional abilities and talent are necessary for a person to aspire for film fame and that it was not within the reach of an average person like you and me. But she would not be convinced. As the last remark was a little too much for me I challenged her to find a place for herself in the industry by trying for years.

But in my saner moments I found a certain amount of justification in the words of that snob of snobs. The society has certain expectations from you—you who boast of your education, culture and high parentage. We expect you to behave differently than the others of your profession. The film industry has already got a bad reputation. Howsoever much we may admire a film artiste and take delight on seeing her on the silver screen, we certainly do not like to associate with her in real life. This we, so far, argued was due to the lack of culture and education on the part of the film artistes. A star became a star more because of the producer's or the director's personal interest in her than because of her ability to be so. The old uneducated film star came from a low class. She had no home to care for, nobody's honour to guard, no one's future to worry about. Nor did the society expect any better behaviour from her.

But today the industry is in a new era. The film profession is increasingly becoming an attraction, a new opening for the elite of the society. The society girl looks upon the line as a new career, a new opening for her talent. She sees in it immense possibilities for the newcomer. She wishes to walk triumphantly on the untrodden path and thus satisfy the cravings of her adventurous spirit. Madam, what an enviable position you hold—you and such like you who are fortunate enough to get into the line in these days of the new social awakening. You should be the pioneer in the line, a guiding star for the new spirit, a pilot ship on the stormy seas for others to follow. With what interest do we watch your colourful career? Madam, just think of it!

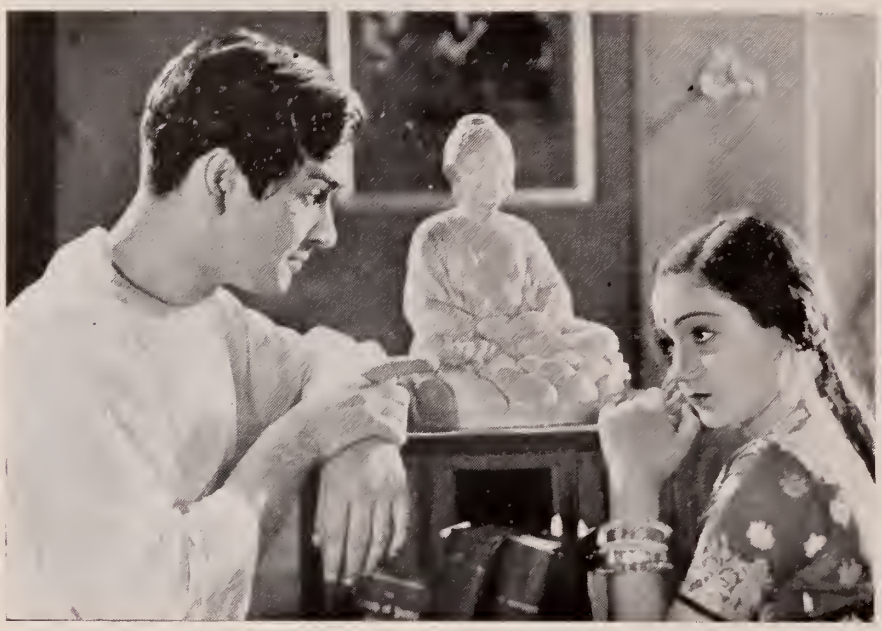
But alas! we stand severely disappointed. We see you—you who had once been one of us, in whose company we passed some of our best hours of life—falling into just the same ditches, in which our less fortunate sisters once fell and for whom we never cared. With a pang we observe you stumbling over the same obstacles which you should have been able to get over, armed as you are with your culture, education and upbringing, so much so that eminent journalists like Mr. Patel have to "cry halt"—just as he did to 'Surekha Patankar'—and the newcomer has to pause and think before taking the leap into the unknown.

WE ARE DISAPPOINTED

Madam, you and such like you have entirely failed in setting an example for the newcomers and have disappointed the society bitterly. What should the snobs think of a charming school teacher who comes fresh from a training class and starts drawing a four figure salary the next day. May be that she can dance, swim and sing and do what not. Such feats of success are not achieved merely by accomplishments. Who knows that there may be hundreds accomplished like her who may not have a shadow of a chance in the industry just because they do not want to get a producer interested in them? Where is the "snob" wrong if she calls a girl—who straightaway walks on to the sets and gets a four figure cheque by coquettishly playing with the tie of a director—a "mere actress?"

Sindhu Gadgil, beautiful and talented, is herself a future hope of the screen.

Such thundering successes as are being accomplished by some of our educated stars cannot be achieved so easily. A person does not become a star of the first magnitude overnight. It needs years and years of painstaking labour and patience. How can a "snob" feel at home in the company of an educated girl who has become a "mere actress" when he sees the spectacles of broken homes, sorrowing husbands and neglected children raising a warning finger. Today an educated star divorces her husband, shamelessly deserts her children and marries



Smart little Kowsalya and Prem Adib make a new team in "Darshan" a Prakash picture.

another man on the poor plea of an incompatibility of temperament. Tomorrow another openly leaves her home and goes and stays with a producer simply because she wants to carve a career for herself. And all this is styled as "moral courage" by combined gymnastics of intellect and education.

BUILD A HOME

No madam, this is not the way of assuring a place for "mere actresses" in a respectable society—Granted that the society is made up of hypocrites. But the very fact that you aspire for a place in it shows that you value your social standing. My suggestion to all those who in addition to being film actresses, aspire for a normal social life, is that they should lay down for themselves a superbly strict moral standard of living and learn to exercise the highest possible self-control because the actions of a film actress will be criticised all the more. All art and vocations must contribute to make a home and therefore your home should be your first consideration. All considerations of money, fame and glamour should be subservient to this one—the Home. Even if you achieve miraculous success in the film line at the cost of your home, I would call you a miserable failure. What is your money worth, if you break your home and neglect the innocent lives for whose creation you are responsible. Who is going to stand by your side but that one man whom you have chosen as your life's partner?

These producers who dance round you won't care for you any more when your short-lived stardom is at an end. All the money, glamour and fame would desert you and it is only your own home that you have created for yourself and the near ones for whom you have sacrificed so much that will keep you company to the "journey's end." If you find that you cannot carry on well with your husband, learn how to compromise, develop the spirit of accommodation and try your best to carry on even at the cost of your own happiness, let even that glamorous career be kicked off for the sake of your home. The man who allowed you to get into the industry or who is helping you to pursue your career in the line is broad-minded enough. Bear it well in your mind that the money you earn and the fame that you enjoy are all meant to make your own home a happier place to live in and do not simply pursue your career for the sake of the career.

In short do not aspire to become a "mere actress" but a woman who by sheer exercise of self-control and by her spirit of self-sacrifice has achieved an admirable compromise between the home and the silver screen.

Durgesh and Snehaprabha in "Pardesi" a Ranjit picture directed by Chaturbhuj Doshi.

OUR REVIEW

Snehaprabha Pradhan Gives A Sparkling Performance !

"Pardesi" Becomes A Box-Office Hit !

Motilal Shines As A Mendicant

Realizing the necessity of giving some light entertainment during war-torn times, as Hollywood is doing at present, the Ranjit Film Company seems to have achieved considerable success in producing popular pictures in comedy strain with a spot of story for the fastidious. The first in this series was "Musafir" which became such a roaring hit and now comes "Pardesi" which also threatens to be as popular, if not more, as the first one.

"Pardesi" is therefore a comedy primarily meant for entertainment and as you can't hang a comedy on air, a small story is interwoven through the incidents lending to it a breath of a small socialistic romance between a rich man and a beggar girl. Some incongruities have, of course, crept in as an inevitable concession to the comedy element but there is so much of fast entertainment in this picture that one doesn't so much mind the lapses in logical development.

Viewed, therefore, purely as an engrossing entertainment, "Pardesi" becomes an excellent picture, which through its 12,000 feet of length, keeps one on an edge of expectancy every minute, with its transparent suspense, lilting music and fine performances of the principal players.

A POPULAR ENDING

An earthquake starts the story. Premnath and Mala, brother and sister, are well-to-do and happy. The earthquake makes them poor and separates them. The shock makes Premnath suffer from amnesia and he loses all memory of his past life. He comes across Mira a beggar girl who chums up with him without realizing that he is suffering from loss of memory. They team together through life as sweethearts for a time till Mala, through Shantilal an artist, traces him and tries to reclaim her brother. But his amnesia makes things difficult and soon the drama goes through usual incidents in which the amnesia is cured by a doctor and Mohan, the beggar, once again becomes Premnath.

After this recovery, the writer keeps shivering for a time wondering whether Premnath, a member of the elite, should after all be made to marry a plebeian like Mira. And when he does so, through the intervention of Mala, the ending to the drama immediately becomes popular.

The picture has one strikingly beautiful situation in which Mala acting as a beggar-maid asks for her brother as alms from Mira.

PARDESI

Producers: *Ranjit Movietone*
Language: *Hindusthani*
Story & Dialogues: *Pandit Sudarshan*
Songs: *Madhok & Santoshi*
Cinematography: *Krishna Gopal*
Audiography: *P. C. Subedar*
Music: *Khemchand Prakash*
Production Chief: *Chhotubhai*
Cast: *Motilal, Khursheed, Snehaprabha Pradhan, E. Billimoria, Durgesh etc.*
Released At: *Lamington Talkies*
Date of Release: *22nd Feb. '41.*

Directed by:—
CHATURBHUJ DOSHI

SNEHAPRABHA, THE STAR

Snehaprabha Pradhan as Mala, the sister of the hero, has a very sympathetic role to play. She does it beautifully with a perfect understanding of the spirit of her part and incidentally gives the best performance among the principal players. Her music is sweet and melodious while her dances and movements are spontaneous and natural. Only at a couple of places, she becomes a bit stagy with her dialogues. She should restrain this temptation. And in looks, though her face has not changed but her make-up being more suitable and the photography more sympathetic, she looks charming and in places radiates a more pleasing personality than any one else in the picture.

Miss Snehaprabha Pradhan

Motilal, as Premnath plus Mohan, gives a fine portrayal though he remains a trifle too short in the better drapery and a trifle too long in the rags. H's make-up as a beggar was unnecessarily made hideous. With all the money thrown about he could have had at least one shave and a whole shirt.

Khursheed as Mira does her job well too, singing a couple of good songs. But her dance of frenzy, in the later reels, looks ridiculous. It reminded me of the erratic movements which the village folks execute to appease the imaginary smallpox goddess. By the way, Khursheed is looking more emaciated in her appearance and unless she picks herself up, it will be risky to give her any glamour roles in future.

The photography of the picture is brilliant in parts. The recording also calls for more consistency. The picture suffered a lot owing to faulty reproduction in the theatre, the man behind the machine not being able to maintain a sensible sound level. Songs are beautifully sung and add to the attraction of the picture.

Well, "Pardesi" is going to be a very popular picture, if not more, at least as popular as "Musafir."

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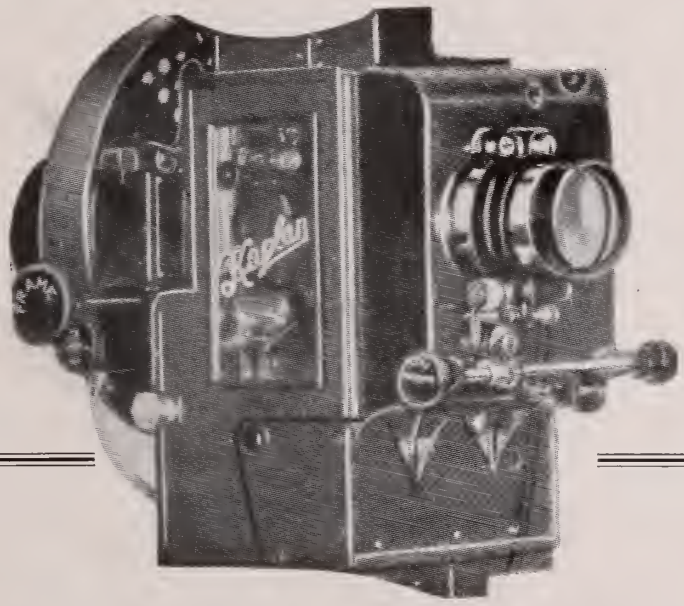

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OUR REVIEW

"Raj Nartaki" Draws Sadhona Fans

Beautiful Dancing Sustains Audience Interest
Timir Baran Satisfies at Last

This picture is essentially produced to frame the dancing talents of Sadhona Bose. And from that point of view it is appropriate to find the familiar costume play of all times with the over familiar theme of a prince falling in love with a dancer and the dancer sacrificing herself in the end for that love.

Therefore, from the view point of sheer melodrama or story interest, "Raj Nartaki" is not much to cry about. And yet as a medium of expression for the histrionic and dancing talent of Sadhona Bose, the picture has proved remarkably successful.

The story opens in the kingdom of Manipur where Chandra Kirti, the heir-apparent to the throne has fallen in love with Raj Nartaki, Modhuchanda. The love between these two symbols of different social orders is on a higher plane of life being free of any lusty considerations.

The dancer, in spite of her professional pursuits, is a woman of high morals and in the prince's view appears to be the most fitting person for being his life-mate. But this union is not liked by the king and by the Rajguru. Thereafter the drama passes through the usual obstacles, compromises and heartburnings till the court dancer commits suicide for the greater glory of her love.

RAJ NARTAKI

Producers: *Wadia Movietone*
Story: *Manmatha Ray*
Screen Play: *Modhu Bose*
Photography: *Jotin Das and Probodh Das*
Recording: *Behram Bharucha*
Music: *Timir Baran*
Dialogues (Hindustani): *W. Z. Ahmed*
Songs: *Pandit Indra*
Cast: *Sadhona Bose, Prithviraj, Ahindra Chowdhury, Nayampally, Protima Das Gupta etc.*
ProductionChief: *Surendra Desai*
Released At: *Royal House Opera*
Date of Release: *8th Feb. '41*
Director:—MODHU BOSE

Prithviraj in "Raj Nartaki"

Sadhona Bose comes to the screen after a long time in "Raj Nartaki"

REACTIONARY IN CONTENT

The message of the picture, however, remains reactionary. While the writer trembles for a time on the possibility of bridging the social gulf between the prince and the dancer, he ultimately succumbs to the demands of orthodoxy and kills the court dancer rather than let her be wed to the prince.

But as we have said before, the story is the least point in this picture which is primarily intended for Sadhona Bose and her dancing art. We must not therefore look the gift horse in the mouth. Sadhona has given a beautiful performance and her dances are marvellously executed. Strangely enough Timir Baran has also come out well this time with excellent music and makes the picture very attractive purely from the musical point of view. The direction which is entirely hitched on to the dancing feet of Sadhona Bose is competent in scenes where the great dancer appears, otherwise it is full of faults.

The comedy sequences between the court jesters are a jest in themselves. Photography is beautiful in parts and so is the recording.

As a costume play, spectacular in presentation and rythmical in its dances, "Raj Nartaki" certainly becomes a picture for entertainment, though at places it drags a bit. But beyond the dances of Sadhona Bose, it is futile to look for more.

A New Star—

A New Theme—

A New Approach to the Greatest Problems—

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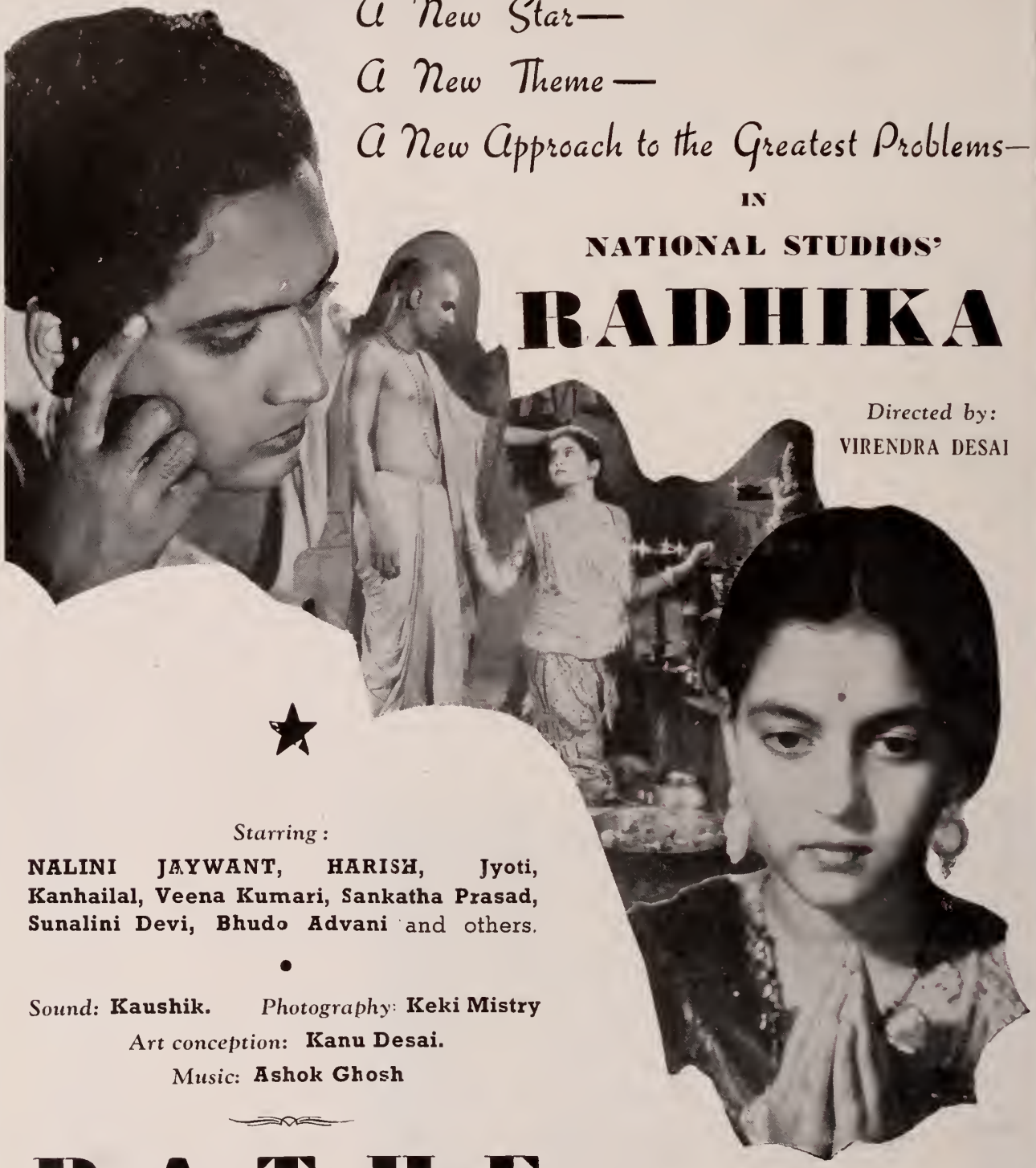
RADHIKA

Directed by:
VIRENDRA DESAI



Starring:

NALINI JAYWANT, HARISH, Jyoti, Kanhailal, Veena Kumari, Sankatha Prasad, Sunalini Devi, Bhudo Advani and others.

•

Sound: **Kaushik.** *Photography:* **Keki Mistry**

Art conception: **Kanu Desai.**

Music: **Ashok Ghosh**

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NATIONAL STUDIOS

Miss Pradhan Debunks Stardom! 99 Per Cent Chances Of Failure! Stars Are Kicked Up And Down!

By: SNEHAPRABHA PRADHAN

I was standing in front of the locked doors of the Film Artistes' Association of India, (F.A.A.I.) feeling irritable and upset little realising that I had arrived there full twelve hours earlier, i.e., at 8 a.m. to attend a meeting that was to be held at 8 p.m.

As I kept on pacing up and down in the balcony in front of the hall, I saw a young man of about twenty ascending the stairs. He came to me and sympathetically asked me why I was standing in front of the locked doors and whether I was on strike. Inspite of my irritable mood I felt quite amused and told him the purpose of my presence there. He then meekly told me that he was a mill-hand earning about Rs. 25|- a month, that he was on night duty and that—(and that was the point) he was displeased with the type of work he was supposed to do and very much wanted to become a film artiste since there was such fun in a star's life.

His final remark reminded me of the number of letters I have been receiving from girls and boys of about the same age, telling me how they envy the twinkling stars of the Silver Screen, and how anxious they too are to join us, to twinkle like us, bathed in all the glory and glamour.

In short the mill-hand, the office peon, the college student the motor driver and even the cook envies us for not what we have but for what they suppose us to have—GLAMOUR AND FUN.

Ha! Glamour and Fun! Do you not know, my friends, that uneasy lies the head that wears the crown? For while the head remains, the crown has the tendency to disappear, (and sometimes even the head disappears), for the hands that put the crown on the head are never the hands of the owner of the head. So, my dear friend, just as it will be absurd to envy the wearer of the crown merely for the pomp and glamour that accompanies the crown, so will it be foolish to envy us for the supposed glamour and fun. The crown is at least real as long as it is on the head or even after it is taken off but the glamour and fun that we are supposed to have is mere fiction—creations of your dreamy mind. And the Allauddin's Lamp that does this trick of creating illusion, pleasing to your eyes, is not the possession of the star, I assure you.

Snehaprabha Pradhan

Rajkumari and K. Seenu in "Kacha Devyani."

ONE PERCENT CHANCE OF SUCCESS

True it is that some of us receive four figure salaries, that some of us have cars and telephones and fashionably furnished flats but how many of us have all these comforts? It is only those who are at the top that can boast of these luxuries, but how many of us are at the top? Count the number and you will be able to count it on the tips of your fingers? Have you ever cared to think of all the characters that appear in a picture, besides the hero and the heroine? Who are these men and women who work for as many hours as the highly-paid artistes do, but who receive not even a fraction of the fat salaries of these chosen

IN THE WAKE OF
RECORD BREAKING
RAJNARTAKI

COMES

WADIAS'

Devotional Cum Historical Masterpiece

MANTHAN

OR

JUSTICE OF VIKRAM

Starring:

RADHA RANI
RAJKUMARI
S. MANSOOR

Directed by:—RAMJI ARYA

few? Have you ever cared to find out what happens to these unsung heroes and heroines of the screen, who perhaps lend more colour and life to the picture than the beautiful but expressionless faces of many of your stars? Do they ever attract your envy or attention? Do they not come and go unwept?

Then my friend, what makes you so sure that you will at once reach the top and not become just one of these? And now when you look at this picture, do you like it? No? Why not, may I ask? Oh, I know your answer. Is it not because you find no glamour and fun in this picture? I am sorry for you but this is the true, matter-of-fact sketch of the average artiste's fate. Yes, It will be in your interests to realize that while there is only one percent chance of your reaching the top there are 99%, yes, ninety-nine percent chances of your not reaching even half way. A bitter pill to swallow, isn't it? But you must, if you want to know facts.

MAINTAINING A SHOW

Oh, you still insist that you will reach the top? Very well then, let us go to the top. And here is your cheque of four figures. And now that you are at the top and, therefore, a twinkling star that you wanted to be you must not touch the ground that the common creatures of the earth do. So, you must have a car. Also you must have other luxuries befitting your status. That means you must have a cosy and sunny bungalow, a telephone, a cook to prepare tempting and delicious dishes for you and yours, a servant or two to look after your comforts, a motor driver.

Will you tell me, now, how much is left from the four figure cheque? You look rather sad and dejected for a person who is at the top. Don't you? So you see, that not much is left from the fat amount you had in your hands but that you have gained much in responsibility which you had mistaken for glamour. You must now keep up the show even if in between contracts you sit at home killing flies. You ask me why should a person at the top have to kill flies at all? Because a person at the top receiving a fat salary cannot accept less and must wait till he or she gets an offer at least similar to the previous one. And so even in the days of unemployment you must maintain all the luxuries of the lucky times. How much can you save then?

THEY KICK THE STARS DOWN

And now that you are at the top you look at me as though you will never climb down. You are right, for you will never climb down *but you will be thrown down.* Believe it or not. No, don't feel offended or don't look at me as though you would like to wring my neck or roast me alive. Even if you roast me, facts will remain facts. If you are very beautiful you will remain at the top perhaps for a dozen years and on the strength of your beauty

H. H. the Maharaja of Travancore accompanied by his mother visited the Prabhat Talkies, Madras, to see Travancore Educational films produced by Mr. K. Subrahmanyam (extreme right). His Highness has recently become the patron of the South Indian Film Chamber of Commerce.

receive a salary which will be the envy of many. But if you are not so lucky with looks, then unless you are an artiste of exceptional merits you may start climbing down now only.

In any case, it will save you a heart-break to start packing after half a dozen years and also it will save you from having broken ribs. You will certainly have them, if you refuse to pay heed to this warning, as the owner of the Allauddin's Lamp will kick you down with the same playfulness with which he took you to the top. You say you are extremely beautiful and you need not come down even after twenty years. My conceited friend, do take the trouble to look around you.

You will see that many new stars have appeared on the horizon, more beautiful than you. They are coming up to occupy your throne and you will be compelled to leave because the very eyes that once delighted in drinking the beauty of your face are now tired of it. The variety-loving world is tired of you. Did I not say that the crown has a tendency to disappear as the hands that put it on your head are not your own? Therefore, since nothing is left to your will, you must climb down or be kicked.

THEY HAVE NO USE FOR OLD GLOVES

You say you will climb down since you can very easily live on the pension you are sure to get for serving the millions so faithfully? No, comrade, no, you will receive no pension, for unlike the worker in every other profession you have no claim on anything, no security. You are like an old used glove. You have been thrown away and you may keep on lying where you are, unless you have succeeded in saving a small amount at least to keep you going for some time more. Even if you have saved something, how long will it last you? And so one by one, must go the luxuries that you can no more afford—the car, the telephone, the nice bungalow. Oh, don't bother about the servants for they will not wait for you to tell them.

How do you like this change from prosperity to adversity? How do you like the hardness of the footpath now that you are used to the softness of the car? Can you boldly stand and see that the crown that once adorned your beautiful head—that lent magnificence to your person is being used to decorate some other head and that the same public, the same millions that once craved about you have now forgotten you in preference to this new personality? Can you?

How do you like this picture number two? Do you agree that the characters in the picture number one were better placed since from dust they came, in dust they stayed and unto dust they went, without much heart-break and hurt? Do you now see that even when you are at the top, there is no true glamour and fun? Do you now realize that the things for which you envied us once, do not exist at all? Do you now comprehend that while for a dozen years or so you may doze off to the soft purring of your expensive car, the rest of the future stretches before you in the form of a big question mark, as

Kumari as Saraswati in "Sumangali" a Vauhini production in Telugu.

threatening and as frightening as a monster?

Do you still think, I am exaggerating? Well, then, my obstinate reader, tell me where are those stars who once were the darlings of your heart—once—till the talkies came? You don't remember even the names of many of them. How many of the heroes who were once drawing a four figure cheque are heard of now?

Do you know that many of them are going from studio to studio to be taken at least as extras? Have you heard of the fund that the F.A.A.I. is trying to collect to help these fallen stars so that they may live on the charity of their successors? I know of an actor whose physique was once his pride. There were not a few who then envied him for his figure. To-day his cheeks are sunken, his limbs that once glowed with strength now hang about him like dead leaves, his eyes that once sparkled with the joy of living, have now become dull and lifeless and the sadness in them can melt even a stone. Once he was the idol of the millions till his fans left him to applaud a new personality.

I know of an actress who, too, occupied a similar place in the heart of the public till she too was compelled to leave her heavenly abode to go into oblivion. These are not exceptions as you may like to believe. These are only two of the many examples. In India or in Hollywood the story is the same. Glamour and fun are the illusions—the dreams of the dreamer. A long future full of uncertainty and question marks is the truth—the reality. A grim truth more painful to realize because it is hidden under the glittering stuff.

Heavens, why are you looking so pale and nervous? It seems had I not held you by your hand you would run away. Please don't mind, until I have finished all that I want to say to you. Believe me. I did not mean to scare you. I only wished you to see facts so that you may stop envying us for things that do not exist at all. I never meant that there is no fun or thrill of any sort. There is fun, indeed, and a sort of thrill too—the sort of a thrill the motor race gives to the mind that has love for adventure and the risks that are always associated with it.

Our work is exacting but interesting—there is lot of fun and enjoyment as long as the work lasts. I don't mean the romantic life that an artiste is supposed to have but the fun and enjoyment that one gets by doing one's work sincerely.

Don't run away after knowing the facts—do join us if you feel an honest urge that is strong and healthy, but come with your eyes open to all the risks and dangers just as you keep them open to the risks and dangers in any other profession. Come not to find glamour and fun that your dreamy mind imagines. Come to live and shine for a while with the full knowledge that very soon you will be left with nothing but the sweet memories of the short but thrilling existence. Come with the spirit of the dare-devil who can smile in the face of danger and death. Come with the broad mind of the perfect sport who, with the same willingness with which he accepts to captain his team, agrees to resign to make room for a better player (only in this case it is not always a better player for whom you make room).

RUN AWAY NOW

No, friend, don't run away but don't envy us, either! Don't carry with you false notions. All that glitters is not gold and even gold is "imitation" these days that can be had for two and half rupees a tola. And if you are not prepared for anything but a life of glamour and pleasures, if you don't have the courage and the strength to survive the fall in case the magic carpet under you suddenly disappears, if you won't be able to keep your chin up in the face of adversity, then please, for God's sake, for your sake, take to your heels.

And now, that I have shown this "film" of the artiste's true fate exposing before your glamour-struck eyes the bare truth, mercilessly tearing off that film of illusion that, like the goggles you wear, prevented you from seeing things in their true colours, giving them artificial beauty, that soothed your eyes and fanned your desires—I leave it to your judgment to decide whether you should enter our land or not.

Whatever you decide, please don't envy us.

Kausalya and Shakir make exciting drama in "Darshan" a Prakash picture.

OLIVIA DE HAVILLAND—
This Warner charmer will come again to the screen in "Santa Fe Trail."

VANMALA

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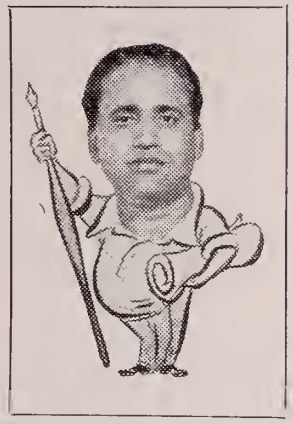
Principal
P. K. ATRE



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Directed by: **Kikubhai B. Desai** ● Scenario by: **Zabak.**

Produced at **THE PARAMOUNT FILM Co.,** Andheri, BOMBAY.

"Shakuntalai" Becomes Box-Office Success

M. S. Subbulaxmi Draws Crowds

This is rather a poor photoplay of one of the most popular classics of Kalidas. It has been produced in a slapstick way and turned into a yankee version of "boy-meets-girl drama" entirely missing the fragrant spirit of the original classic.

It is very difficult to expect anything better in a subject like this from a foreign director like Mr. Dungan, who probably may have to live his life again to understand the romantic subtleties of a poet like Kalidas. The fundamental mistake, therefore, with the production is that it should have been entrusted to a man who must at all times remain an utter stranger to the cultural traditions of India.

STAR DRAWS THE CROWDS

M. S. Subbulakshmi, because of her musical talents and her intense popularity all over the South, is easily the biggest drawing card in the picture. Add to this factor, the two comedians Krishna and Mathuram, and we find an explanation for the roaring box office success of "Shakuntalai."

To see Balasubramanyam as King Dushyantha is to find a zero in the role of a hero. This particular casting has been so unfortunate that right from the beginning to the end, Balasubramanyam's sad, castor-oil expression haunts one with its pitiful presence. We are told that Balasubramanyam is a good singer but when we hear his music "corrected" as it is by bad recording, we find that even in that respect he has failed ingloriously.

It is hardly necessary to state the story of Shakuntalai to Indians as almost every Indian knows the story. And in this photoplay it has been followed almost scrupulously without even an attempt at securing the spiritual background of the great play.

M. S. Subbulakshmi, in spite of bad recording, gives some beautiful music and incidentally that provides the solitary consolation to the picturegoer.

SHAKUNTALAI

Producers: *Chandraprabha Cinetone & Royal Talkies*

Language: *Tamil*

Cast:

M. S. Subbulakshmi
G. N. Balasubramanyam
Serukalathur Sama
N. S. Krishnan
T. A. Mathuram

Produced At: *Newtone Studios, Madras*

Dialogues: *Mr. Sadasivam*

Director:—ELLIS R. DUNGAN

POOR KALIDAS

The photography of the picture is far from being good while the recording turns the beautiful Prabhat Talkies theatre into an apologetic show-house, in spite of excellent acoustics.

The comedy sequences of Krishnan and Mathuram, though popular with the masses, are to say the least hardly intellectual.

Seen from the view point of classic interpretation, the picture constitutes an unforgivable insult to the great poet Kalidas who may well turn in his grave and say "See what this American director has done to me." And yet M. S. Subbulakshmi and the two comedians save the situation, from an economical point of view, and bring crowds to the box-office. To that extent, "Shakuntalai" is a success but it is a pity that the producers lost a precious opportunity of giving to the South Indian world a correct interpretation, in pictorial terms of the great drama of Kalidas.

Who wouldn't sleep that way, if you know that the head rests on Madhuri's lap and yet Motilal is worried in "Sasural" a Ranjit picture.

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Music-Songs
H. R. PADMANABHASASTRY
Sangeetharathna Mallikarjun Mansoor
B. NARAHARISASTRY

Dance by: **Kulkarni Srinivas**

*Orchestra:-*Mysore PalaceAstana Sangeetha Vidwan **B. Devendrappa** and Parly
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Direction : **P. PULLIAH** B.A

G. H. Veeranna.

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OUR REVIEW

"Kacha Devyani" Is Grand Entertainment

Rajakumari Promises A Brilliant Future
Beautiful Dialogues Provide Interest

As is usual with Director Subrahmanyam, who has lost one star after another because of circumstances beyond his control, he has gone out and made another in a new girl called Rajakumari. While Director Subrahmanyam has been one of those steady pioneers of the industry who provide pretty good pictures with regularity, he has yet to make a great picture.

"Kacha Devyani" is certainly a grand entertainment but as screen craft it is merely a lot of hocus. One feels that at every stage the director has given in to the element of box office and introduced crazy comedy, trick shots and mythological hocus to secure the vote of the masses. In short the entire picture has been directed light-heartedly, the artistes playing through more light-heartedly and the audience leaving the theatre still more light-heartedly.

T. R. Rajakumari, the star of the picture in the title role of Devyani gives a pleasant and spontaneous performance and in her work is seen the art of the director. She dominates the picture so completely that she ends by becoming the picture. Kothamangalam Seenu, the hero as Kacha does better than ever before and there again is another laurel for Director Subrahmanyam.

BEAUTIFUL DIALOGUES

The comedy is crazy and at times invites a tragic question on the intellectual attainments of the man who is responsible for these sequences. One thing which is however very striking, and remarkably so, is the dialogue of the picture. Inspite of harshness of the Tamil phonetics, K. Subrahmanyam has written beautiful dialogues which are classic not only in their construction but in their beauty of expression.

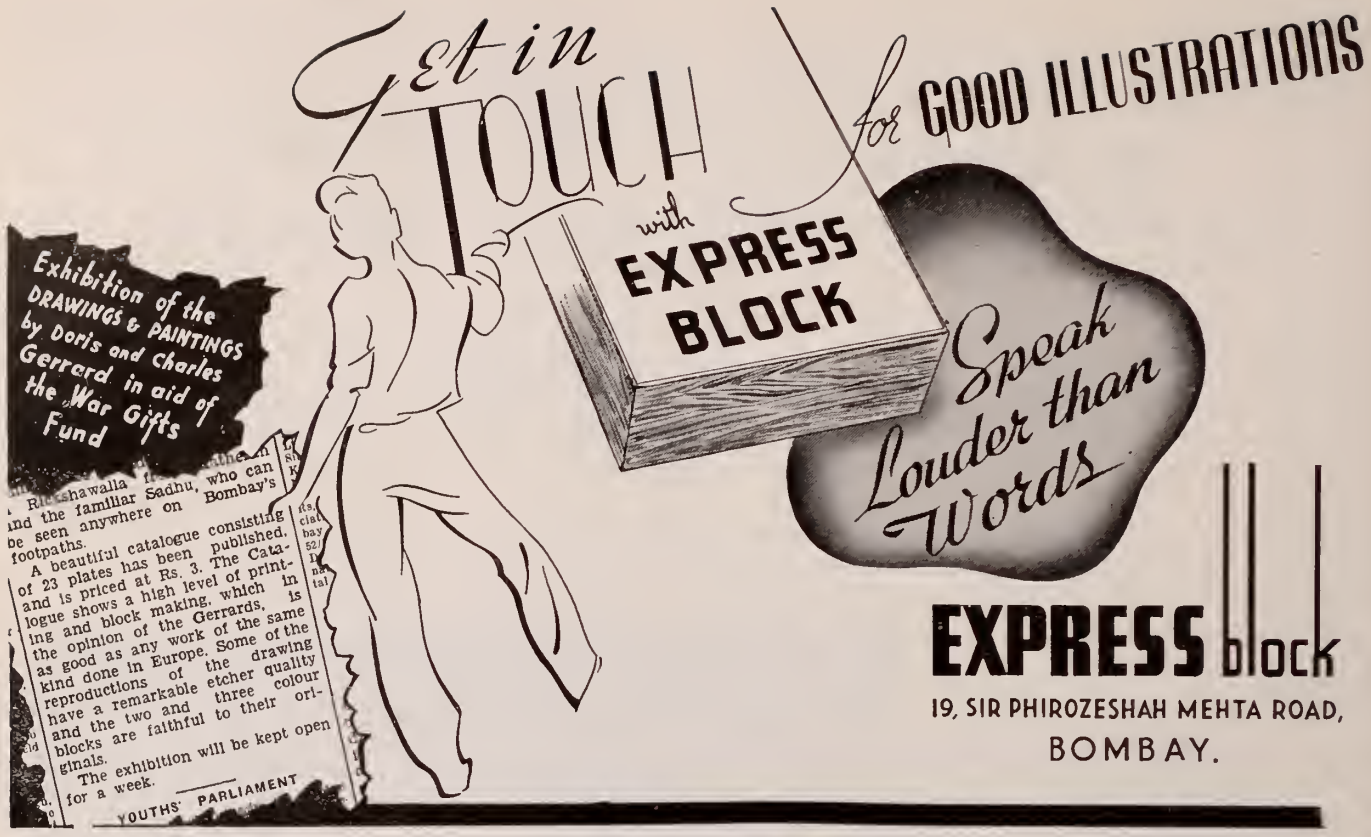
The photography and recording are tolerably good. Forgetting for a moment the stagy technique in which the whole picture is shot, "Kacha Devyani" still remains a good moderate picture for filmgoers. And yet considered as an interpretation of a mythological incident this picture becomes merely a delightful burlesque of good intentions.

KACHA DEVAYANI

Producers: *Madras United Artistes Corporation*
Language: *Tamil*
Cast: *Rajakumari Kothamangalam Seenu Subbu and others*

Direction:—
K. SUBRAHMANYAM

In "Amrit" a Navyug picture Lalita Pawar comes to the screen after a pretty long time.



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★ Pictures In Making

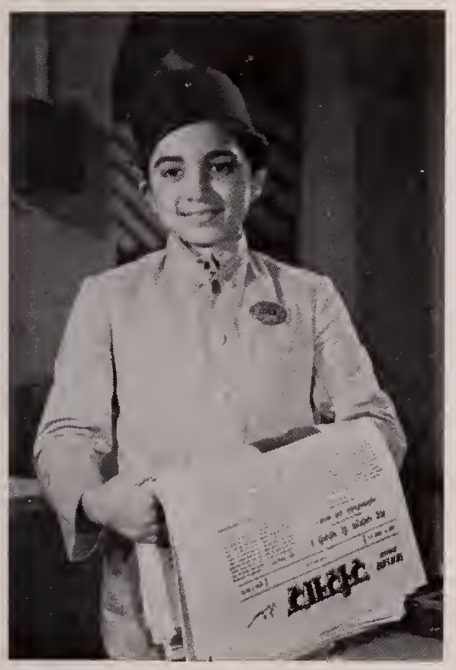
PRABHAT FILM CO. (Poona)

"Padosi" is running well at the Central in Bombay and at several other stations all over India. The picture has been appreciated greatly because of its socio-political theme which finds favour with the people at the present juncture. At the studios they have started shooting "Sant Sakhu" and Messrs. Damle and Fatehlal the two directors are busy taking the indoor sets.

A third unit has been begun by Prabhat under the captaincy of V. C. Bedekar, the author of "Padosi." The story intended for this unit will be a comedy.

"Omar Khayyam" has been entirely completed in the script form and now the settings are being got ready under the masterly supervision of Syed Fatehlal.

The Prabhat Film Company have started a new educational department in which they will be producing educational and commercial films for the short film market.



Suresh, who is still living, will appear again in "Naya Sansar" a Bombay Talkies' picture.

BOMBAY TALKIES

"Bandhan" which is still running at the Roxy will have to be removed to accommodate "Naya Sansar", a new social story featuring Renuka Devi and Ashok Kumar. The new picture is expected to come to the screen sometime by the end of this month.

On the other hand "Punar Milan" is going strong at the Majestic as also at all the stations wherever it has been released in India.

As regards its box-office "Punar Milan" seems to be scoring a remarkable success. While running in the 13th week at Bombay, there are expectations of the picture reaching its Silver Jubilee week. At the other stations it is running as follows: Poona, 3rd week; Lucknow, 5th week; Aligarh, 3rd week; Peshawar, 3rd week; Allahabad, 5th week; Delhi, 5th week; Amritsar, 4th week and Lahore, 5th week.

FAMOUS FILMS (Nellore)

"Dharma Patni" is running very well in the mofussil in the South and the picture has proved a popular hit with certain class of people.

"Prem Bandhan" a social story in Tamil which is under production at present is expected to be completed by the end of April.

FAMOUS ARUN PICTURES (Poona)

The first historical picture called "Thoratanchi Kamla" has been completed and is likely to be released at the Majestic Cinema in Bombay.

The new picture under shooting will be a historical play called "Taj Mahal" in which spectacle and grandeur clash with each other to create terrific action.

RANJIT FILM CO.

'Pardesi" directed by Chaturbhuj Doshi has proved a popular comedy at the Lamington Talkies.

Director Chaturbhuj is now busy with another comedy called "Susral" with Madhuri and Motilal.

"Ummid" a social picture directed by Manibhai Vyas will be on the screen immediately after "Raj Nartaki" at the Royal Opera House.

Mr. Vijay Bhatt who jumped to fame for his success in "Narsi Bhagat."

Director Jayant Desai is proceeding fast with "Shadi".

NATIONAL STUDIOS

Director Virendra Desai's "Radhika" was released at Pathe Cinema and was well liked by several people.

At the studios "Asra" a social story, has been completed while director Mehboob is giving his final touches to "Sister" another social story.

Director Ramchandra Thakur is busy with 'Kasoti."

WADIA MOVIETONE

"Raj Nartaki" in Hindi and Bengali has been running well at several centres in the country. The next picture to come on the screen after this is called "Manthan" and features Radha Rani.

Director Homi Wadia who has never yet produced a flop has half completed "Bombaiwali" with Nadia in the starring role.

NAVYUG CHITRAPAT

"Amrit" will come to the West End very shortly after the present indoor settings are shot and got over with.

Director Vinayak expects to make this picture a thundering success, having given his best to it.

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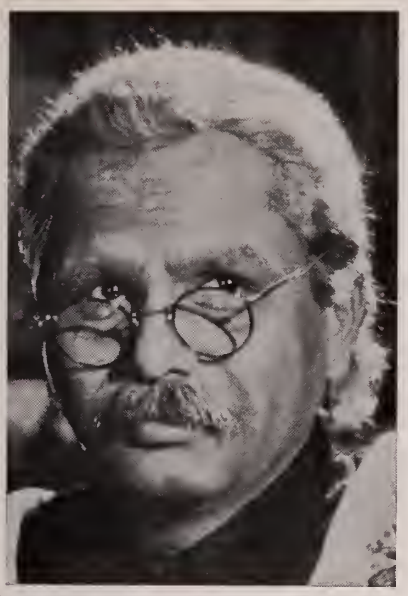

Nagiah as "Pantulu in "Sumangali." His beautiful performance is an eye-opener.

PANCHOLI PRODUCTIONS (Lahore)

"Khazanchi" the first social pic- in Hindi is drawing crowds at Karachi, Delhi and Lahore. This picture is expected to be released in Bombay very soon at the Krishna Cinema and with the now popular Romola starring in it is expected to go over in a big way.

PARAMOUNT FILM CO.

Director Pessi Karani has completed "Akela" a social story with Mazhar Khan and Bibbo in the lead. This Great India production will hit a new high in box office collections for producer Kikubhai. Just at present the veteran producer is busy concentrating his attention on the new crime features which he has taken in hand.

TARUN PICTURES

"Prabhat" featuring Shanta Hublikar and Jairaj is drawing well at the Imperial Cinema. It is reported to have become a gripping entertainment and as such is patronized by all classes.

ATRE PICTURES

The first picture from the Chitra Mandir studios called "Ghar Jawai" is on the screen at the West End Cinema.

The second one belonging to Atre Pictures called "Charano-ki-Dasi" is well on the way towards completion and is expected to be on the screen in the month of May. With producer Atre as the story writer and Vanmala, Durga Khote and Jagirdar in the cast this picture is expected to be a new land mark in Marathi-Hindi productions.

B. Jayamma in "Subhadra" a Balaji & Gubbi Films in Kannada.

PRAKASH PICTURES

"Narsi Bhagat" has become a spectacular success for Prakash. In Bombay and Ahmedabad, it has continuously drawn money.

During the month a lot was done towards completion of "Darshan" a

A comic situation in "Thoratanchi Kamla" a Famous-Arun picture.

Jyoti and Prem Adib come together for the first time in "Darshan" a Prakash picture.

social photoplay with Jyoti and Prem Adib in the leading roles.

Fast in the wake of his success director Vijay Bhatt has taken "Bharat Milap" in two versions, Hindusthani and Marathi, with a very impressive cast including Durga Khote, Shobhana Samarth, Shahu Modak etc.

ROSE PICTURES

Their maiden production called "Dharma Bandhan" has been released at the Novelty Talkies and is reported to have been well received. Under the direction of Mr. Dhirajlal M. Mehta, an ambitious production programme will be soon taken in hand and they will start shooting in April.

NEWTONE STUDIOS (Madras)

Vauhini Pictures are producing a social story called "Devata" in Telugu. Incidentally, this is their third picture and the famous trio of artists: Reddy, Ramnath asd Sekhar are expected to give even a better picture than "Sumangali" in quality. With Kumari, Suryakumari and the inimitable Nagiah in the cast, the success of the picture is already assured.

The Rajeswari Pictures, under the direction of Jothish Sinha are producing "Thalli Prema" in Telugu and with the stars Kannamba and Hemlata, two good lookers of the screen, it certainly promises to be a hopeful hit at the box office.

Director Soundararajan is producing for Tamil Nad Talkies, a Tamil mythological called "Rishyasringar."

PRAKJOTHI STUDIOS (Madras)

Raja Sandow is directing "Choodamani" in Telugu for Janaki Pictures. Prakjothi pictures are also producing "College Kumari" under the direction of S. K. Vasagam.

BHARATH MOVIETONE (Madras)

"Rajasuyam" in Tamil is under production with Serukalathur Sama and V. S. Mani in the cast while "Bharthru Hari" under the direction of Fram Sethna is on the sets. A comedy that is now ready for general release is "Thosai."

SUNDARAM SOUND STUDIOS ..(Madras)

The pictures completed here are "Thara Sasank" a Telugu mythological of R.S.P. pictures starring Pushpavalli and directed by R. S. Prakash, "Krishnakumar" a Tamil mythological of Sadhana Films with C. Honnappa Bhagavathar and V. A. Chellappa in the cast and H. M. Reddy's Telugu biographical comedy called "Tenali Ramakrishna."

K. S. S. PICTURES (Madras)

Under the direction of K. Sachi, "Gangavathar" is being shot steadily and is expected to be completed before April.

MODERN THEATRES (Salem)

"Manonmaniam" in Tamil is on the sets at present under the direction of T. R. Sundaram.

How irresponsible rumours create a panic is shown in "Whispering Legions" a Film Advisory Board short feature produced by Mr. Ezra Mir.

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

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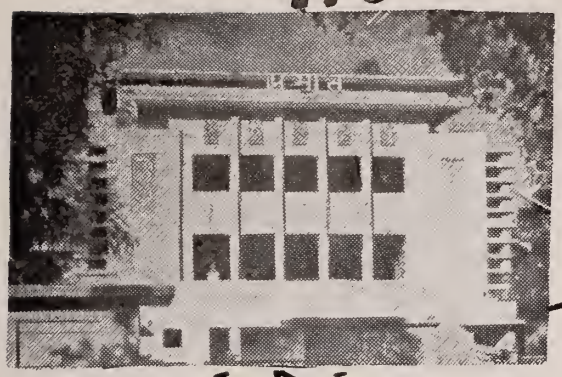

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Ref No 60/4

25th February 1941.
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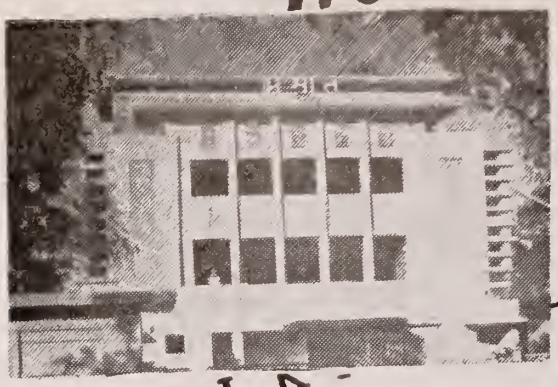

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filmindia

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[Editor: BABURAO PATEL

The Film Advisory Board

THE replies given by the Hon. Sir Reginald Maxwell to the numerous questions asked by Mr. G. V. Deshmukh, Sardar Sant Singh and Mr. Lalchand Navalrai in the Central Legislative Assembly regarding the affairs of the Film Advisory Board do more than justify "filmindia's" previous criticism of the conduct and working of the Board.

No one, right from the Hon. Home Member to the film packer in the Board, seems to know what exactly are the aims and the objects of the Film Advisory Board. Organising, therefore, to achieve those objects naturally becomes a secondary matter.

When Mr. G. V. Deshmukh inquired whether the Government were prepared to take educationists and publicists, the Hon. Sir. Reginald Maxwell gave a categorical refusal and said that **"the function of the Board was to advise the Government on technical questions relating to the production and distribution of films."** And to give this advice members were only required to possess **"a knowledge of the film industry on the producing and the distributing sides."** Government do not even care to know how many of the present members are educationists or publicists.

Pressed further by Mr. Deshmukh the Hon. Home Member said that the Board was not started **"only for war propaganda but for the primary object of disseminating correct information and of making one part of the Empire interested in another and of giving correct information about the other parts of the Empire"**—and all these things are intended to help the war.

Pressed still further by Mr. Deshmukh, Sir Reginald said that the original objects were **"not quite primarily"** to educate the overseas countries and to help war efforts, but **"to advise Government in the production of films both internal and external."**

And further pressure elicited further explanation, viz., **"the films that are produced cover a number of Government activities, both war effort and the performance of Indian troops in the war, their training and so forth, and the activities of various Government departments of the country generally. In fact it is an effort to harness the film industry for the purpose of publicity which was not hitherto done."**

From the replies given by the Hon. Sir Reginald Maxwell, the Home Member to the Government of India under whose direct responsibility the Film Advisory Board is working, there seems to be so much confusion regarding the aims and the objects of the Board, in the brains of one man that we wouldn't be surprised to find a riot of ideas and ideals in the rest of the crowd.

Assuming that the Government required only advice on "technical questions relating to the production and distribution of films", where was the earthly necessity of appointing a crowd of nineteen members on the Board including even machinery dealers? Two men, one knowing production and the other knowing distribution, would have been more than enough. Or in the case of a man like Rai Bahadur Chunilal, Government could have easily got from a single person very reliable advice both in production and distribution.

And with the crowd of nineteen members taken without inquiring into their educational attainments or their qualifications in other walks of life besides their technical knowledge, how do the Government intend to carry out the primary object of disseminating correct information and of making one part of the Empire interested in another? How many from this crowd of members are actually qualified to give a considered opinion or advice in this matter to the Government? For that matter, how many members even know correctly the extent of the British Empire, its dominions, colonies and mandated territories. We would suggest a surprise test of this knowledge to prove our argument. Surely, Sir Reginald realises the tremendous potentialities of the film as an instrument of propaganda and is also not unaware of the fact that a wrong type of propaganda would react badly in these times of emergency.

If correct information is one of the basic aims of the efforts of the Board, why was there no mention made of the Indian troops fighting in Egypt in the "Drums in the Desert," a propaganda film produced by the British Ministry of Information, when every paper in the country stated that Indian troops were fighting with considerable valour? If, for reasons of their own, which are no longer a secret to us, the British Ministry forgot to mention the Indians, was it not the duty of the Film Advisory Board to find a place for the Indians—at least to support the reports in the papers?

With this confusion of aims, objects, ideas and ideals, which even after eight months of working seem still too hazy to be relied upon, the Board has taken upon itself an expenditure of over Rs. 4500|- per month, has already spent Rs. 87,873|- in production, apart from office maintenance, in eight months and promises to spend a further sum of Rs. 3,07,080 in the current year.

And probably to watch all this money being spent the Government have appointed Mr. H. W. Smith of the "Times of India", as their representative justifying the choice of the man with "his long business experience as Director and Business Manager of an important Bombay firm and his knowledge of accounts."

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And yet inspite of Mr. Smith's "long experience in business and knowledge of accounts," the Home Member had to admit that no revenue has been received on the fourteen films released by the Board so far. Was Mr. Smith's business experience used only in spending the public money?

With such an influential board of producers, distributors and exhibitors, how is that the Board has not been able to get even nominal hires for the films produced by the Board? Or are the films so rotten that exhibitors in the country do not care to pay for them and in the alternative they have to be shown free?

And if films are to be shown free where is the earthly necessity of keeping accounts and having a man with a "knowledge of accounts"? It doesn't require a man with a knowledge of accounts to spend someone else's money.

No, Sir, the activities of the Film Advisory Board, as they are found today, do not help our prosecution of the war at all. The money which the country is expected to spend will not, in our opinion, contribute to our war effort. And rather than continue this expensive pretence of propaganda through film, we would suggest that all the money proposed to be spent, should go as our contribution to the Royal Air Force, who need the money and can use it with better effect.

We shall not be a party to this waste of public funds, as by virtue of our long experience in this industry, we feel that the present efforts of the Film Advisory Board are entirely misdirected and though the Home Member, for maintenance of his departmental prestige, has to somehow justify the efforts of the Board yet in public interest we submit our strong protest, seeing the actual results achieved by the Board, and demand an immediate overhaul of the personnel, the conduct and the organization of the Board.

Let us take the case of Mr. Alexander Shaw, the expert brought by the Film Advisory Board. His appointment, at nearly Rs. 1,800|- a month, started on a year's career from the 22nd October 1940. It is six months now. Mr. Shaw alone has already drawn over Rs. 10,800|- of Indian money apart from other expenditure and not one film has yet been produced by him. And yet while justifying his appointment before the members of the Board, Mr. Desmond Young gave an impression that the British Ministry of Information guaranteed £10,000|- for 20 films because a man in whom the Ministry had confidence was taken up by the Government of India as the expert.

We would like to know how many years will Mr. Shaw have to live in India, of course drawing his big salary, to produce twenty films at his present speed of work? And what would happen to the films promised to be taken by the British Ministry of Information if Mr. Shaw leaves at the end of the year? Though the Hon. Sir Reginald Maxwell seems to think that **"there is no reason to suppose that the Ministry of Information will not implement their guarantee."**

Turning to the staff of the Film Unit, we find two high paid appointments: Miss Rama Rau, Secretary to Mr. Shaw getting Rs. 200|- a month and Mr. Bhasker Rao, a director, getting Rs. 500|- a month.

If Mr. Alexander Shaw is taken as an expert in documentary films we should like to know the necessity of appointing another man as director on Rs. 500|- month. What is Mr. Shaw then expected to do, if not direct the films?

And now to the luxury of a secretary on Rs. 200|- a month. Was a secretary to Mr. Shaw absolutely necessary? And if so, was it also necessary that the Secretary should be a young and beautiful woman? And what particular qualifications or experience has Miss Rama Rau to be the Secretary of a film expert? This is a luxury and more so because the public is paying for it.

After carefully examining the material before us, after granting concession to the present emergency and after being convinced of the sincerity of all concerned, we still believe that the affairs of the Board, as they are conducted today, do entail a waste of public funds. And we again appeal to the Government of India to take radical steps to overhaul the whole department and reorganize it efficiently in a way to help our film propaganda to be really effective in winning our war. For, we can't afford to lose this war.

Tom-Foolery In England

"SACK THE DUFFERS"

—A SLOGAN TO WIN THE WAR

Sir Kenneth Clark, Director

Sir Kenneth Clark, Director of Films Division of the Ministry of Information in a press interview given in January 1940 said:—

"We have got to win this war. The film will help to do it. It is perhaps the most important instrument of propaganda. We must win and I seek the goodwill and co-operation of everybody—producers, distributors, exhibitors—yes and the public"....."we must, on the screen, tell our own people, tell our Empire, tell the whole world what we are doing to win the war, bring home the great national effort and sacrifices we are making"....."what we are fighting for must be 'put over' on the world by indirect methods, of which the filmic form is one. We do not want 'blah' or jingoism, but a concrete form embodied in the feature film as well as documentary"....."**I would add two things; firstly no film is good propaganda unless it is good entertainment. A bad film transfers boredom to the cause it advocates.**"

"Secondly, it must be realized that the essence of successful propaganda is that people should not be aware of it. If you make people 'think' propaganda, their resistance to it is increased."

In "Shadi", Khursheed has a great emotional role to play.

LITTLE DO THEY KNOW!

Writing about Alex Shaw, the expert on the Film Advisory Board, the Kinematography Weekly of London says:

"The Job Mr. Alexander Shaw is taking over is an important one of a Film Advisor to the Indian Government on films. This is an important position as, although the Indian Government has been considering such an appointment for some years, it has, very naturally, been very particular as to who should fill the position."

If the Kinematograph Weekly had known that Alex Shaw has been dumped on us, without our consent or even without a previous warning, it wouldn't have written thus. By the way, it will be news to them overseas that the Indian Government "has not been considering such an appointment for some years" as has been supposed. This is purely a war measure.

"A scheme of purely Ministry film propaganda per se would do our cause the worst possible harm. Sponsorship, guidance, direction into channels we wish, yes"....

"The great force of the film—as a medium of propaganda—draws its power from the elementary thesis that **propaganda is implicit and not explicit.**"

With these high aims Sir Kenneth Clark began his new film career as a Director of the Films Division of the British Ministry of Information.

SACK THE DUFFERS.

Exactly eleven months later 'John Bull' the fearless British Weekly paper writes in its issue of November 9, 1940:

"That our official films for home propaganda have been almost a total loss because the Ministry of Information has never made up its mind what it wants to 'put over'."

"That our documentaries are too late to be good and reach no more than a third of the kinemas even then."

"We conclude that a high percentage of all the time and money spent on British propaganda films has been a dead loss."

"IN RECENT MONTHS, A CONSIDERABLE PART OF THE NATIONAL RESOURCES IS BEING DRAINED AWAY THROUGH CARELESSNESS, INEFFICIENCY, MUDDLE AND PLAIN TOM-FOOLERY. ONCE AGAIN THEREFORE WE SAY 'DAMN THIS WASTE, STOP THE LEAKS AND WHERE NECESSARY SACK THE DUFFERS."

SURFACE THINKING AT WORST.

The "Economist" in its issue of 7th December writes:

"There is a shortage of talent in high places, and an unwillingness to conceive of the exact solution to the problems of today in terms of tomorrow instead of in the terms of yesterday.

"Short sight, narrow minds and surface-thinking were at their worst during the months of the Sitzkrieg".

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Give Sir Rahimtoola A Taj Lunch

On the 31st March 1941, the Motion Picture Society of India, founded by Mr. K. S. Hirlekar in 1932, completed its ninth year. The ninth annual report has not yet come out with its usual white wash of facts and fallacies. But a report is not necessary as the Motion Picture Society has hardly been doing anything useful for the Indian film industry during the last three years.

Since the last three years one has hardly heard anything of the Society in the different important agitations such as, "Anti-Indian films" "The Iraq Film Situation" and "The Film Advisory Board Affair" and several other important problems which the industry had to face and solve during the last three years.

We put this down to the entire lack of outlook and enterprise on the part of the personnel of the Executive Committee of the Society. Barring a couple of members, no one seems to have taken any interest either in the organization of the Society or in the betterment of the film industry in general.

Take for instance the case of the Hon. Sir Rahimtoola Chinoy, the President of the Society. After the death of Sir Pheroze Sethna, the previous President, Sir Rahimtoola was requested to accept the presidentship of the Society in the hope that he would be able to devote some time to the betterment of the Indian film industry.

During the three years that he has been there, Sir Rahimtoola has done practically nothing of importance to our industry or to the Society. True, he has always presented himself on ceremonial occasions and stolen the pride of place in formal photographs. But when it came to lead a protest regarding our film situation in Iraq, Sir Homi Mody had to be found to present our grievance to Mr. Caroe, the Secretary of the Foreign Department. The Hon. Sir Rahimtoola, though at Delhi at the time, could not find time, or perhaps courage, to advocate our case.

Rightly speaking, such protests should have been sponsored by the President of the Society. But all that the President seems to have done so far boils down to a few minor deputations regarding poster taxes, import duties or the local censor board.

What our film industry actually wants is a national recognition and a national platform. To obtain these, under the present circumstances, I am afraid, we shall require in future a bolder man than the Hon. Sir Rahimtoola.

For the next year, why not request Sir H. P. Mody, who seems to be the only gentleman, bold and qualified, to fill up the vacancy created by Sir Phiroze Sethna, to be the president of the Society?

But a gentleman of the repute and experience of Sir Homi, will only take up the affairs of the Society, if the present vicious circle is broken and he is assured

Moti in "Akela" a Great India picture.

of an efficient personnel on the executive body which will sincerely try to reorganize the Society and further the interests of our film industry.

Failing to secure the support of Sir Homi, we would suggest Rai Bahadur Chuni Lall's name for the presidentship rather than a repetition of the Hon. Sir Rahimtoola.

Sir Rahimtoola has done enough for the Indian film industry and he should, if necessary, be given a luncheon at the Taj and thanked publicly and requested to retire.

Tell Us Another Mr. Pai

Mr. V. N. Pai the Secretary of the Bombay Board of Film Censors writes to us saying that our last reference to the censorship of crime pictures was considered by the Board with a view to find ways and means of doing something about the crime pictures.

The Board seems to agree with our contention that crime pictures should be given "restricted certificates" but according to Mr. Pai, "the question is not an easy one to solve as there seem to be too many difficulties in the way," which for want of space are summarized as "legal administrative and financial."

According to Mr. Pai the Indian Cinematograph Act of 1918 makes no provision for the issue of "restricted certificates" and the Act can only be amended by the Central Government at Delhi. Which all means that nothing can be or need be done either by the Secretary or by the Members of the Board at present—the usual red-tape excuse for lack of initiative and laziness.

Vanmala and Avinash create some rare comedy in "Charnoki Dasi" an Atre production.

But the Indian Cinematograph Act of 1918, which Mr. Pai quotes as his apology, is not so prohibitive in content.

Section 7 of the said Act empowers the Local Provincial Government fully and gives it complete executive authority to frame all rules, regulations or restrictions with regard to the certification of films and it is not necessary to modify the entire Act as such.

Further, Section 8 gives further powers in the following words, "The Local Government may make rules for the purposes of carrying into effect the provisions of this Act."

These are wide powers, which the Board of Censors can well utilise with the approval of the Home Department of the Government of Bombay and there is really no necessity of amending the original Act of 1918 on this ground, and waiting years for the Central Government to do so.

Under the advice of the Secretary, the Board, with the sanction of the Home Department, can introduce the "restricted certificates" with regard to crime pictures and thus prevent further corruption of our youth through the agency of such irresponsible pictures.

If Mr. Pai is not convinced of the extensive powers vested in the original Act of 1918, inspite of his long experience, he may make a reference to the Advocate General and get expert legal opinion on the matter. But he should not bluff us out of it.

We hope to hear something definite about this in the near future from Mr. Pai, before we write again.

Hullo! Mr. Billimoria!

On the 27th March, Mr. M. B. Billimoria, film distributor, otherwise President of the Indian Motion Picture Distributors' Association, invited all and sundry to a luncheon at the Taj to meet Mr. G. F. Reardon, Chief of the British Distributors (India) Ltd., who had represented the Government of India to settle the film dispute between India and Iraq.

M. B. Billimoria

The lunch was in the nature of a small "bakshish" to the Englishman who had done "so much" for us (Indians) inspite of his being a "burra saheeb."

When an Englishman does something he simply must be honoured, according to Mr. Billimoria.

We reproduce below important extracts from Mr. Billimoria's introductory speech:

"You are aware that a few months ago the Indian press had carried on *some sort of an agitation* about the disabilities of Indian films in Iraq."

Mark the words *"some sort of an agitation"* and admire the condescension of Mr. Billimoria in noticing even that. This "some sort of an agitation" originally launched in November by "filmindia" was taken up by the editors of over a hundred newspapers and periodicals in the country at the personal request of Mr. Baburao Patel (correspondence to the effect can be inspected, if necessary) and the very same *"some sort of an agitation"* succeeded in releasing, immediately from a ban, several pictures of Mr. M. B. Billimoria. These are facts. Let Mr. Billimoria deny them.

Mr. Billimoria continued, "In the past a number of deputations have waited on Government, but the spontaneity of the response that this deputation met has *no parallel in the history of our film industry.*"

Mr. Billimoria conveniently forgot to trace the reasons for the *"spontaneity of response that has no parallel."* But we shall.

(1) The country wide agitation launched by "filmindia" threatened to become a major political issue unless the Government chose to take immediate measures.

(2) The present war times necessitated maintenance of good relations with an useful ally like Iraq.

(3) Mr. K. S. Hirlekar, who so kindly returned to the field of his old battles, at the request of Mr. Baburao Patel, leaving his own work and went to Delhi, persuaded Sir Homi Mody to lead a deputation to Mr. Caroe, the Secretary of the Foreign Department and pressed home the points of the agitation ultimately resulting in the authorization of Mr. Reardon who was already in Iraq on his own business, to interfere and settle affairs amicably.

(4) This trip of Mr. Hirlekar cost the Distributors' Association approximately Rs. 150|- (money paid under severe personal persuasion) which trip and its result benefitted all the distributors to the tune of several thousands per year.

Mr. Reardon's lunch should have cost over Rs. 300|- and did not require any persuasion. It was a part of the slavish offerings Indians have been giving to their white rulers for 150 years.

Immediately Mr. Reardon "flew" to Baghdad, one Indian film "was released to crowded houses" and Mr. Billimoria was "glad to learn" that after a "stalemate of two years."

Mr. Billimoria particularly liked the news as the first film released was his own film, "Punjab Mail."

Referring to Mr. Reardon, Mr. Billimoria said, "I therefore request the Press in India to give due prominence to these facts (facts of settlement) which are due in a large measure to the sweet reasonableness and the uncommon powers of persuasion that Mr. Reardon possesses."

We do not wish to deny the magical powers which Mr. Reardon "possesses" and one almost wonders why Mr. Billimoria or anyone else who knew about these powers, never thought of Mr. Reardon before. That would have saved us a lot of trouble and the Government a lot of heart burning.

So according to Mr. Billimoria only the magical powers of Mr. Reardon could settle the dispute. The press merely carried *"some sort of an agitation."*

And then Mr. Billimoria thanked in the following words "In conclusion, I wish to thank the Government of India for having acted so promptly in this matter and Mr. Reardon once again for having done *so much for us.*"

Thanks to Government of India and thanks to Reardon! What about the press of the country which went all out and gave their time and columns so that Indian films and Indian prestige may be established in Iraq.

Didn't the Indian press even deserve a word of thanks? Has the Fourth Estate also become a slavish accessory to Mr. Billimoria's capitalist designs?

Mr. Billimoria should not ride the high horse with the press because one day the lash will fall, biting and merciless, and all his money can't save Mr. Billimoria!

The press did not work because incidentally Billimoria and his kind receive monetary benefits, the press did not work because some of their poor paid workers would get a lunch at the Taj, the press did not work to earn the thanks of some poor-minded amateur capitalists, the press worked because the prestige of our country was at stake, because of the ultimate good and progress of our film industry and because one of their own comrades had started the fight.

Next time when Mr. Billimoria lets his tongue loose let him remember these facts.

Typically Foreign Self-Complacency

The second instalment of the Taj lunch is remarkable for the self complacency of Mr. Reardon, the guest of the afternoon.

He was "very glad" for what he had been able to "accomplish" to "help" the Indian distributors. He gave some patronising advice to the Indian press in the following words "The press—I may say both in Baghdad and Basra—are very sympathetic in their criticism of Indian films. *Here in India, judging from certain articles that appeared recently, a reciprocation of this sympathy did not appear to exist.*"

Poor Reardon, he wants even the slaves to be sympathetic. It is not enough that they have to sympathise with the fettered existence of their own countrymen.

They must also sympathise with the freedom loving Arabs of Iraq.

The sermon of Mr. Reardon ended with a further expression of lip sympathy and support of the British film industry to the Indian film industry.

What surprised me, however, was the presence of Mr. Francis Low, the Editor of the "Times of India" at the luncheon.

Though he did not write a word in support of our films in Iraq, inspite of Mr. Baburao Patel's two written requests, yet we must be thankful to him for his mighty expression of sympathy by being present at the lunch.

The Indian film industry will be wondering, for years, how to repay the great services which Mr. Low has thus rendered to the industry.

We suggest that Mr. Billimoria should give another lunch at the Taj in honour of Mr. Francis Low.

My hats off to Mr. Baburao Patel, Sardar Chandulal Shah and Mr. J. B. H. Wadia who did not attend the luncheon. They showed more self-respect. And poor E. P. Kanga—he was forgotten in a distant corner of the table, though he risked his very neck in sending the first intimation of the state of affairs in Iraq. We remember him, because, like us, he represents the sweated labour of the country.

New Theatres Should Reconsider

It is reliably understood that New Theatres Ltd., of Calcutta have decided to stop the production of any more Hindi pictures. The entire Hindi staff is reported to have been given the walking ticket. At the most they might, once in a while, ask Director Nitin Bose to produce a Hindi version of a good Bengali picture. New Theatres will, however, continue with their Bengali productions which, in comparison with Hindi pictures, pay them better nowadays.

If this news is true, it is sad news. New Theatres should never have taken such a radical step after having been so popular all over India with their Hindi productions. Admitting that they had a rather unfortunate run of failures recently, it was hardly necessary for them to quit Hindi production in such a hurry. They could have well tried a dozen more pictures and I am sure they would have struck gold again.

Apart from giving good pictures in the past, pictures that set new standards while giving ample entertainment, the New Theatres were largely responsible for popularising the Hindi language all over India. Their huge success in the beginning provided no small incentive to the other producers in the country to produce quality pictures in competition.

New Theatres have been a backbone of the Indian film industry and their retirement into the small provincial shell of Bengali productions is indeed a great loss to the Indian film industry.

I hope, better counsels will prevail and Mr. B. N. Sircar will once again strike out with new Hindi pictures. To assure success or rather to eliminate any chances of failure in future, they would do well to sack those provincial agents who have prejudiced the prospects of New Theatres by their own personal quarrels.

To us good New Theatre pictures are always welcome.

An interesting situation, throbbing with romance, is how this sequence in "Thoratanchi Kamla" has been described.

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Seven hundred thousand villages of India, with their beauty and natural wealth, the people's poverty and natural kindness, are symbolized and summed up in a single picture!

India's Own Picture
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India's Leading Studio

PRABHAT'S

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(HINDI) ... **SHEJARI** ... (MARATHI)

Directed by

SHANTARAM

Starring

MAZHARKHAN, JAGIRDAR, ANIS, BALWANTSING

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This favourite star of Indian filmdom will again be on the screen in "Asra" a National Studios picture.

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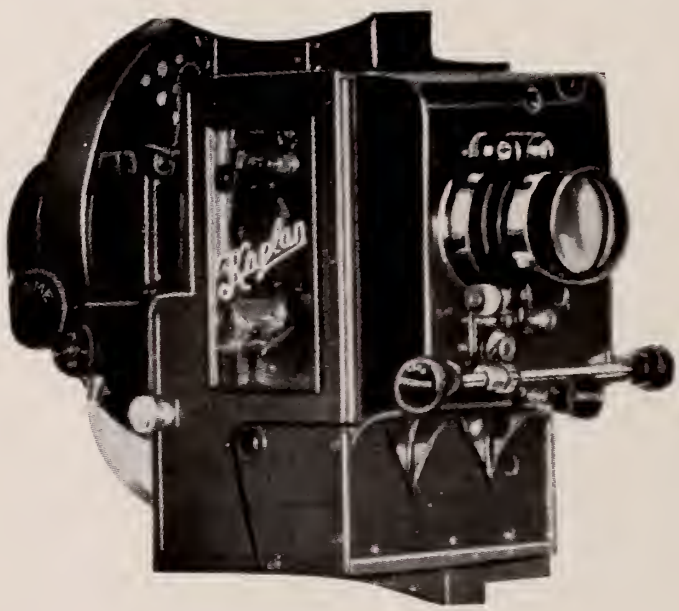

(Projector Mechanism, Front View)

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Isar C. Lalla (Quetta)

Your paper is called "filmindia". But why do you advertise foreign pictures?

Because foreign pictures are also shown in India. I don't condemn everything foreign, just because it happens to be foreign. There are many good foreign things we ought to know and one of them is a good picture from Hollywood.

Why are Sadhona Bose's pictures always directed by Mr. Modhu Bose?

Because he happens to be her husband. They made a team in life and it is but natural that they should team up in their life-work.

Pritpal Singh Chathha (Amritsar)

How is that Prithviraj is wandering about from one studio to another? Doesn't he get work in one studio?

When Prithviraj first joined the film industry, he was satisfied with his service of the art. But today, like others, he has probably been disillusioned and he seems to have taken to gold digging from one studio to another. Well, why grudge him that. It is an old game of capitalism and a film artiste has as much right to earn a little more money as any one else.

A. B. Nath (Ranchi)

I want pen friendship with Miss Rita Carlyle?

Go ahead and write to her c/o "filmindia" but see that you don't write any nonsense that may turn her head. She is very useful to me in my work and I don't wish to lose a good secretary.

Vaidya Nandan Gupta (Chandausi)

How many weeks did "Bandhan" run in Bombay, Calcutta, Lahore, Delhi, Karachi, Lucknow etc.?

Oh! these "Bombay Talkies" pictures are becoming formidable mathematical problems in their long runs. The only man who can remember the spectacular runs of "Kangan", "Bandhan", "Punar Milan" and now "Naya Sansar" with facts, figures and what-nots, is Rai Bahadur Chuni Lal. And you ask him even in his sleep he will begin with "My picture 'Bandhan' ran 33 weeks in Bombay——" and then he will take you on an all-India tour with weeks and weeks in every town. You can get to the Rai Bahadur at the Readymoney Mansions. Churchgate Street, Fort, Bombay.

Om. Prakash (Bareilly)

Leela Chitnis looks younger and younger with every new scene of "Bandhan". How old is she?

At that rate she will soon be our smallest child star in the next two pictures. Well, when she started on "Bandhan" I guess she was over thirty.

Mahavir Bhatnagar (Kotah)

Why was there a meagre supply of February copies?

With "filmindia" the supplies do look meagre every month. The more copies we put on the market

Jyoti, swect and charming, makes a hit of it in "Darshan", a Prakash picture.

the greater becomes the shortage. Remember, this is one magazine that sells. And ask any stall-keeper how long he takes to do that and a "few hours" will be the popular cry,

K. V. S. Manyam (Secunderabad)

Who are the leading songstresses on the Hindi screen in comparison with M. S. Subbulaxmi of Madras?

There are hardly any with M. S. Subbulaxmi's knowledge of music but we have some good singers like Kanan Devi, Shanta Apte, Ratnaprabha etc.

M. L. A. K. Shayer (Hyderabad)

Kantilal is trying to become Pankaj Mullick of Ranjit? Will he be successful?

No. He has already failed. And he has again become Kantilal, a good singer of Ranjit.

I want to step into the film land?

O. K. Step into the Circo Productions. In that studio, there is a place for all.

Where is Aunty Ratan Bai?

Inquire from Uncle Hafisji.

M. A. Moti (Sibsagar)

Please give a short life-sketch of Mr. V. Shantaram, India's greatest director?

His life has just begun. You will have to wait till he writes the early chapters. So far he has merely been a film director.

Chalasani Rama Rai (Bezwada)

Is Sohrab Mody going to produce the story of Gautam Buddha?

Between capitalism and realism, Renuka trembles for a minute and makes a decision in favour of Mubarak in "Naya Sansar."

Ashok Kumar and Renuka face the creditor in "Naya Sansar".

Looks like, the way he is advertising a statue. I think it will end by his acting the role himself. Who can do a greater justice to that advertisement?

B. P. Gupta (Gaya)

Don't you agree that Vishnupant Pagnis is a great saint and he will go to Heaven after his death?

I don't know whether he is a saint or not, but I don't mind his going to Heaven. There is plenty of room there and we do not want a tame addition in the other institution.

L. Narayan Arora (Rawalpindi)

Where is Sabita Devi nowadays?

I really don't know. She seems to have retired from picture work. We don't hear of her nowadays.

B. G. Sharma (Meerut)

A rumour ran like wild fire throughout Meerut that Kishore Sahu had divorced Snehaprabha. I hope it is not true?

Not yet. But don't believe rumours. If something like that happens "filmindia" will publish the news. Snehaprabha's romance is still too young to be wrecked so soon. ....

L. R. Bhagat (Amritsar)

What is the height of Prithviraj? What are his chest measurements?

I am not his tailor.

You can't see her cat, but Auzurie has one in "Naya Sansar". The cat attracts the dog of the neighbour and ultimately brings the neighbour to her mistress.

A. R. Sri Kantiah (Bangalore)

I wrote a registered letter to Miss Nadia of Wadia Movietone for an autographed photo, but she did not reply. What further action shall I take?

File a suit against her for breach of trust and ask damages for disappointing and wounding your feelings.

M. Subbiah (Masulipatam)

Please give reasons why our Tamil pictures are not as good as your Hindi pictures?

The Tamil language hasn't got sweet phonetics. It sits harshly on the ear. Your producers are still amateurs in their profession. Your technicians, generally, are ambitious but they lack facilities. The conditions of trade in the South are too poor to enable producers to import better technical aid from other provinces. The South Indian producers debauched their early opportunities and are now trying to learn after loosing money and advantages. They lack the enterprising spirit that builds industries, and are content to earn small profits and serve time. How do you expect better results from people like these?

R. S. Narayan Iyer (Kolar)

I want immediate information whether Miss Leela Desai is married or not?

Not yet married. I hope I am not late with the information.

K. Varalakshmi (Masulipatam)

You have got a gigantic personality. Why don't you work on the screen?

They don't want giants on the screen. They want human beings.

Md. Sajid Ali (Bhagalpur)

Is Snehaprabha a good dancer?

A better coach. Even Ahmad Abbas nowadays knows a few steps, while Kishore Sahu has become an expert.

F. Bhimji (Dar-es-Salaam)

Can you tell me at least something about Maya Bannerjee?

There is not much to tell now that she is working in Circo. She makes some periodical appearances without attracting much attention.

B. R. Vijayanarayan (Bangalore)

Which is your pet star?

Venus, which rules all the romance inside and outside the film industry.

A. Ramakrishna (Poona)

A friend of mine remarked that most of the film actors lead a bad life. I liked to kick him then and there.

You should have kicked him because film actors have no time for bad life. Our boys are better behaved than the girls and the directors.

Romvla, the new favourite, is seen once again in "Khazanchi" a Pancholi production.

Suresh Chandra Das (Dar-es-Salaam)

Has your flippancy ever landed you in hot water?

Often. But every time, I thought I fell into a bath rubbed myself and came out.

Miss E. Hana (Dar-es-Salaam)

What has happened to "Sawan" which Pandit Indra wrote for Sudama Productions?

It went off with the season and Pandit Indra is now writing "Phagan."

Shamsuddin (Mombasa).

Why don't you interview our leading stars and publish their opinions?

They have no opinions. Most of them are dumb-bells. Some who have something to say, write sometimes in "filmindia".

What was the cause of the fall of India Artists Ltd.?

It didn't even rise enough to fall. They produced only one picture and petered out. Surely, that is not a fall. Even a fall must be spectacular.

V. Raghavan (Bombay)

In "Naya Sansar" of Bombay Talkies, the struggles of Puran, the hero, look like yours in the film industry. Has Abbas written the story on your life?

Abbas says, it is on his own life. I am supposed to be the Premchand who sold himself for a while to the vested interests.

Miss Monika (Kapurthala)

How is Rita?

Quite well, thanks.

D. Bhabootmal (Madras)

Can you tell me who acts in "Swami" a Circo production?

Really, I have no idea. I think, Kardar did begin a picture of that name, but I don't know what happened to it.

Mr. Ravendra Singh (Aligarh)

I heard that many of our film artistes are well educated but they do not mention their university degrees.

Except those who look damn stupid and have to be recognized by their university degrees. We have producers, looking like escaped convicts, who put a good bit of alphabet after their names to impress their education on others. But the very purpose they have in view is defeated as we want producers knowing production and not efficient as school teachers. Some of our great directors, artists and technicians have never even gone to a college and yet their work has become the joy of millions. Motion picture making recognizes motion picture degrees and not the kindergarten diplomas which some people proudly parade with.

Is Leela Chitnis coming to the screen in any new and good picture after "Bandhan"?

No, not to my knowledge.

Harilal C. Lalla (Quetta)

What are the qualifications of an average director?

Fooling with the heroine, making a fool of the producer, and ultimately making a fool of himself.

Abdul Malik Lakhani (Hyderabad)

What do you think of the idea of producing pictures in the Sindhi language?

I think it would be a foolish project, because the market for such pictures is very restricted and they would not be successful from an economic point of view. And there is no sense in spreading the Sindhi language as all Sindhis do already speak and understand Hindusthani.

Miss P. Usha (Talaguppa)

What is meant by a photogenic face?

Human faces present many a problem to the film cameraman. A face therefore that easily lends itself for a good photographic portrayal without numerous light adjustments is said to be photogenic. The word is used more in an idiomatic way than in its original etymological sense.

B. K. Sethi (Ambala)

Has Devika Rani retired from the screen?

No, not at all. You will soon see her in a new social picture with Ashok Kumar. That picture is already on the sets and ought to be on the screen by the end of June.

Bibbo and E. Billimoria team again in "Akela", a Great India picture.

Coming Shortly

MORE HITS FROM

NATIONAL STUDIOS

KASAUTI

A GRIPPING SOCIAL DRAMA

Starring

ROSE

with

PRAHLAD, SUNALINI DEVI, VEENA, SATISH & others

Directed by

RAMCHANDRA THAKUR

★

★

COMING SHORTLY

MEHBOOB'S MIGHTY CREATION

SISTER

(BEHN)

A FITTING SUCCESSOR TO "WOMAN"

Starring

SHEIKH MUKHTAR

and

NALINI JAYWANT

•

IN PREPARATION

NIRDOSH
Director **V. C. DESAI**

ROTI
Director **MEHBOOB**

BEKAR
Director **R. THAKUR**

National Studios Make Better Pictures

'Ghar Jawai' Becomes A Delightful Entertainment!

Vanmala Radiates New Charm!

Director Samarth Deserves Congratulations!

Here is a skit written in the typically Atre style—witty, humorous, at times suggestive, always bold and altogether light-hearted. It is primarily meant for entertainment and it does entertain one thoroughly.

Barring the first three reels, the situations in the picture are as clever as the dialogues are witty and pointed. The first three reels demand patience but thereafter the comedy just rolls on taking the audience with it.

As a maiden production of Asha Pictures "Ghar Jawai" is undoubtedly a very good beginning. As a maiden effort of Kumar Sen Samarth in direction of a feature play, his work is certainly praiseworthy. It is a pity that this man, who has been trying to get an opening for so many years, had to wait so long to get a decent chance. If Samarth doesn't get a swollen head and start acting smart, he has a good future before him. In any case, I would always wish him well, as he has gone through an almost unendurable acid test of waiting.

Motilal looks wild because he acts a beggar in "Pardesi" a Ranjit picture.

A COLLEGE YARN

It is a yarn about two college girls in love with two out-of-college boys. There is a little mix-up of misunderstanding between the two girls and the two boys and one of the boys, Vishram, is rather badly victimized for no fault of his own. The continuous misunderstanding about Vishram becomes the theme of the photoplay. When the misunderstanding is cleared, the drama ends with each boy taking his girl. The dialogues at places, trenchant and purposeful, provide a satire on some aspects of our modern social life.

GHAR JAWAI

Producers: *Asha Pictures*
Story, Dialogues & Songs: *P. K. Atre*
Language: *Marathi*
Photography: *S. Pai*
Audiography: *T. Kulkarni*
Music: *A. Mainkar*
Cast: *Shobhana, Vanmala, Avinash, Damuanna, Premanand Honavar etc.*
Released At: *West End Cinema*
Date of Release: *8th March '41.*

Director:
KUMAR SEN SAMARTH

VANMALA—THE PERSONALITY GIRL

Vanmala, as "Kanta", one of the two and the fast one, gives a far improved performance in comparison with her work in "Lapandav." In the early parts, before realizing the spirit of her part, her work strikes one as a bit exaggerated, but later on when the significance of her role becomes obvious, her actions at once seem appropriate. The girl has certainly a certain type of personality for the screen. And yet, she should not risk a big close-up of herself.

Director Kumar Sen Samarth whose maiden effort gives a brilliant promise for the future.

Shobhana as "Vasanti" is quite sparkling in parts and a bit subdued otherwise. However, her performance is quite suitable.

WATCH AVINASH

Avinash is quite a good addition to the screen and deserves watching. Premanand Honavar looks a mug and acts like one too.

Damuanna gives a theatrical performance and fails to convince. He must unlearn his stage tricks to learn screen acting.

Sound and photography impressed well. The music is popular and the songs are very well composed.

Between songs and action the dramatic interest in the play is well sustained and makes "Ghar Jawai" a delightful entertainment.

Sparkling Facets of the Crystal of Life

BOMBAY TALKIES'

Realistic Presentation of a great Idealist in a noble profession..... It's Progressive in its theme and technique, in its Songs and Dances!

Naya Sansar

Produced: **S. MUKERJI**

the man who made "BANDHAN"

●

Starring

Renuka Devi ★ Ashok Kumar

with

Mubarak, Shah Nawaz, V. H. Desai, Suresh, P. F. Pithawalla, Jaggannath, David, Sushil Kumar, AUZURIE.

reating New Records
at
ROXY
alkies-Bombay

K. Ahmad Abbas Hits The Bull's Eye

"Naya Sansar" Becomes Another Hit

Renuka, Ashok and Mubarak Please

This picture of the Bombay Talkies is distinctive for four different reasons. The first is that it differs sharply in the story content with the usual tiresome hocus given by the producers in their previous milk-and-water themes. The second is the author, Mr. Khwaja Ahmad Abbas, sub-editor of the *Bombay Chronicle* who makes a brilliant debut as a screen writer with an undeniable purpose in presenting for the first time on the Indian screen a drama that has always been suppressed by a tacit armistice between ideals and practical life.

The third is the return to the screen of Renuka Devi after a long time since her last triumph in "Bhabi". She looks more charming than ever before and has now, in addition, secured the elegant poise of a full-fledged artiste which she seemed to lack in "Bhabi".

The fourth is the birth of a new Ashok Kumar, smiling, vibrant, debonnaire and carefree. In future, people will expect Ashok Kumar to play similar roles and not relapse into dreamy romantic grooves with non-violence as the sheet anchor.

A NEWSPAPER STORY

The story opens with Premchand an idealist editor running a daily paper, "Sansar" with the spirit and sacrifice of a crusader for social justice. In Puran he has a young chief reporter who, making the idealistic editor his own ideal, takes risks to expose several racketeers of the city. Puran is therefore both popular and unpopular at the same time.

Premchand has a ward named Asha. Asha had been an orphan responsibility for years and Premchand had given her a home and an education. In his silent, strong way, Premchand loves this girl and had planned to marry her.

But somehow he had never told her of his love or intentions.

Then one day she takes up work in his office as a reporter and is understudied to Puran, the chief reporter. Puran and Asha are both rebels, of course, as strong as Abbas could make them. They clash and throw out sparks which soon take a romantic hue. The rainbow of romance is soon obvious and we begin counting its colours in sighs, looks, smiles and songs. In peculiarly Abbasian style, the romance is tender, gentle and distant. There are no rough and tumble close-ups, no all-in technique, no clinching and not even a distant threat. The biggest tussle is all over a cigarette, removal of which becomes a big victory for the fair one.

NAYA SANSAR

Released By:	*Bombay Talkies*
Producer:	*S. Mukherjee*
Director:	*N. R. Acharya*
Dialogues:	*Casshyap*
Language:	*Hindusthani*
Lyrics:	*Pradeep*
Music:	*Saraswati Devi & Pal*
Dances:	*Auzurie*
Cast:	*Renuka Devi, Ashok Kumar, Mubarak etc.*
Released At:	*Roxy Talkies*
Date of Release:	*29th March '41*

Story By: K. AHMAD ABBAS

HIS CLASH WITH CAPITALISM

As reporters, both Puran and Asha go through some interesting episodes. But in pursuit of his ideals Puran soon clashes with Dhaniram, a local racketeer, who wants to monopolise the municipal finances. His editor Premchand gives Puran his full support in his exposing tactics. Circumstances, however, conspire against this team of idealists and the press machinery is soon in the control of Dhaniram. A sensational exposure about Dhaniram soon compels Puran to leave the paper and Puran is now faced with the double mission of beating down Dhaniram and waking up the social conscience of his erstwhile chief, Premchand. Material considerations of life had previously compelled Premchand to compromise with his conscience.

Mr. S. Mukherjee, the producer of "Bandhan" gives another tremendous hit in "Naya Sansar", a picture which reflects this man's great artistry in every foot of it.

Just at this time, Asha, overwhelmed by the generosity of Premchand, accepts his proposal to marry him. The news almost throws Puran's life out of gear. He decides to devote his life to public service.

His attempts to buy a printing treadle and start a paper become abortive till Asha, unknown to him, gives a necklace as security for the press to the machinery dealer.

At last Puran comes out with his one-sheet daily called "Naya Sansar" in which he starts with one exposure after another to the utter annoyance of Dhaniram. In Puran's crusade, even his old chief, Premchand, has to face the music.

Dhaniram, at last, decides on other ways of silencing Puran. He decides to crush the man under his delivery van. Asha comes to know of this and warns Puran in time. But obstinate like a mule, as almost every idealist is and like the author of the story, Puran goes on his cycle rounds for delivery, where he meets with the accident.

That brings the story to its conclusion. Premchand gets back his social vision and in addition realizes that Asha loves Puran. The racketeer Dhaniram is arrested and an angel turns up in Shamsher Singh to save the financial future of the paper. In actual life, however, angels don't come so quickly and Premchands don't retrieve their pledged conscience so easily, nor are Dhanirams caught so soon. Well, like a dreamer, that Abbas is, he hopes and he hopes well.

THE STORY COUNTS

To me the story is beautiful and the most important and significant part of the picture. It symbolises the struggle of a lone man, who urged by his own convictions, treads a precarious path to restore the balance of social justice. The conclusion is unreal, and it has to be so for a film to be popular—otherwise the complete bottle of the medicine would be broken, but the small doses of suggestive rebellion given by the author are thought provoking and easily become the highlights of the story. Of course, any revolt of Abbas must become a sort of a trembling, apologetic affair, shivering uncertainly between idealism and realism, but even this bit of his inner expression comes to me as a good promise for the future.

I would like more stories of this nature from Abbas and I don't know whether Bombay Talkies would oblige again, but other producers ought to.

SKIPPED THE GRIM REALITY

The romance in the story is incidental and it is there because the people want it. The final sweet-ending is also obligatory, though I would have liked to see the dead body of Puran crushed under the motor van and Dhaniram gloating over his success. That would have been as it happens from day to day in real life, though they don't necessarily crush our Purans always under the motor vans, but nevertheless their souls are crushed under the grinding wheels of unemployment and starvation.

It would have been still more purposeful and pointed, if Abbas had made the Premchands fight the bitter duel with the capitalists, because in our present life the Premchands matter and not the Purans. We have numerous Purans who fight their dreamy duels from day to day only with themselves. Their very slavish existence denies to them the chances of meeting Asha and Zarinas. To that extent, therefore, the message of the picture remains ineffective, though the suggestion of a possible solution is complete.

And yet, in the absence of any stuff like this ever before, I welcome the story of "Naya Sansar" with open arms, as inspite of its minor defects in treatment and its unreal conclusion, it has still numerous points of appeal and instruction.

RENUKA, ASHOK, MUBARAK

Renuka as "Asha" gives a beautiful performance and sings attractively. She is all charm, all grace and all dignity. Natural to a fault, her portrayal becomes very popular.

Ashok Kumar is now a new Ashok Kumar. He is the exact reverse of what he has been. And I asked a friend "Who is the man who acts for Ashok Kumar?"

Mubarak, as "Premchand", the editor, gives a steady and dignified performance. He lives his part. The choice of Mubarak for an ideal editor is ideal but therein it differs from reality. Visualize our famous editors like Horniman, Low, Brelvi, Samaldas Gandhi. They look so imperfect in comparison with the editor which Mubarak plays. Mubarak's performance, due to the sympathy underlying his role, also becomes very popular. And the man deserves it.

Suresh, the little office boy, looks artificial and affected. Too much is made of this boy for no earthly reason. He just cannot act. His gestures look precocious and fit uncomfortably to his size.

Pradeep disappoints in his lyrics. At best his composition is mediocre in this picture. His attempt to create a popular hit song proves abortive.

The production values are excellent as usual though the stage and dance sequences become a bit tiresome as they are hung on thin air.

R. D. Pareenja, the Cameraman, seems to have got back into his old stride again. His work in this picture shows a big improvement all round and for sheer consistency he strikes me as the best cameraman in Bombay to-day.

Well, don't miss "Naya Sansar." It is easily the most sensible picture the Bombay Talkies have produced so far.

"Come, read those reports," tells the Editor to the fair reporter so that when she looks down to read he looks at her. Mubarak makes the ideal Editor, a better-looking one than the real ones, in "Naya Sansar."

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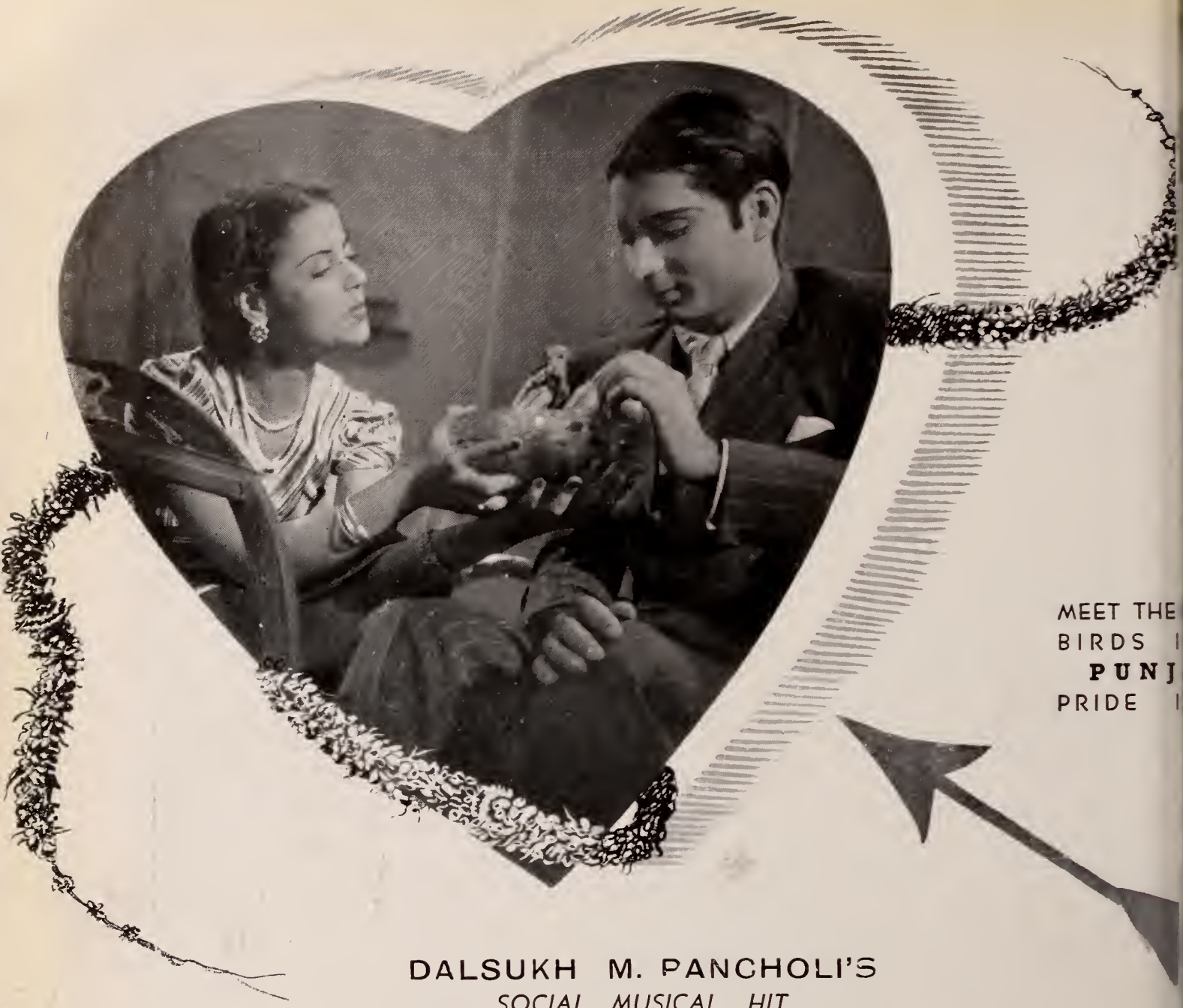
ROMOLA—

Smart and sparkling, she wins all hearts in "Khazanchi", a Pancholi production in Hindi, drawing huge crowds at Krishna Cinema, Bombay.



MEET THE
BIRDS I
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DALSUKH M. PANCHOLI'S

SOCIAL MUSICAL HIT

THAT HAS TAKEN BOMBAY BY STORM.

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A "PANCHOLI ART PICTURE"

Directed by: **MOTI B. GIDWAN**

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ASHOK KUMAR—

This popular star, hitherto non-violent, goes violent in "Naya Sansar" a social production of Bombay Talkies, drawing crowds at the Roxy Talkies, Bombay.

IT HAS NEVER HAPPENED BEFORE!

SILVER JUBILEE
IN BOMBAY NORTH

PRABHAT'S

"DNYANESHWAR"

DIRECTED BY

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IN

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(MANAGEMENT WITH **Mr. S. G. BHOPATKAR**)

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A STIRRING STORY OF A SIMPLE WOMAN
WHO ROSE TO SAINTHOOD THROUGH PURE DEVOTION—

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SHE HAS LIVED IN THE HEARTS
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Confessions of Miss Rita Carlyle——

Between Lamp Posts and Gardens

With The Students Of Bangalore

By: Miss Rita Carlyle

Secretary to the Editor

II

(This second article of Miss Carlyle goes in because the readers, the real bosses, want it and not because I like it.....The Editor)

Miss Rita Carlyle, the popular secretary to the Editor.

THE first stage in the promised "grand holiday" was over now. It was a night train we had got into at Madras which was due to reach Bangalore early next morning. Mr. Jayantilal had discreetly taken himself to another compartment probably to lead a romantic hue to the enforced solitude between us two or possibly to avoid a boring recitation of the tour by Baburao.

Whatever the intention, and I appreciate the spirit of either, Mr. Jayantilal missed the fact that we had one more passenger in our compartment travelling the same way right upto Bangalore. That passenger must have realised next morning that he had never before made a greater mistake than in getting into a compartment with Baburao. His blood red swollen eyes next morning provided good evidence of his debate with Baburao Patel till three in the morning.

I was all tired and beaten for the day and no sooner had I retired I was asleep. But with a patented subconscious habit I had to make guttural sounds of approval with closed eyes when Baburao Patel was in the high note of his discussion with the stranger. This was just to convince the old man that I was still taking active interest in his talk. That "active interest" is always essential as "Intellectual food" for us all and it is supposed to be a regular banquet for our brains when Baburao Patel starts serving.

This particular banquet between Madras and Bangalore went on well upto the morning, as I have said before, and in between when I changed sides and opened my eyes to make sure that I was in a moving train, the train's sound being entirely overcome by Baburao's thunder, I heard some words like "constitutional deadlock", "totalitarian methods", "Marxism" etc. and I knew that all the thunder had some socio-political significance.

EAT AND SLEEP TO LIVE

There is one thing about Baburao Patel. He never talks on films, a subject which he knows so well. He hopes to enter the field of politics some day, as I have discovered from numerous political works he keeps reading from day to day, and he practises his future orations on all and sundry whom he meets on trains or at other odd places. On such occasions, mince-meat is made of the lay man politician by our Editor who, I may tell you, is no small politician with his "Mediterranean Strategy", "North Sea Patrol", "Atlantic Blockade", "Soviet seaports in the Black Sea", "Panama Bottleneck" etc. But through all these international seas, he often forgets to eat and sleep regularly, the plain politics of a plain girl like me. And that is why I complain.

I don't know when the two of them slept, if they slept at all, but at six in the morning both of them were dressed and ready for the day when I heard "Hullo, Rita, get up you lazy girl. The world is up and awake and you are there sleeping unaware of the fact that the Sun has brought in another day to change the destiny of man." Somehow, I had never thought of the Sun that way. To me, it has always been a permanent fixture up there which compelled me to get up before it was too late and start my working day. And I didn't always like it. But to Baburao Patel, that steady Sun, which has been there, for goodness knows how long, has a social significance so vital to humanity. Sometimes, I wish that this man had been a little lazy. That failing would have looked a human virtue in him.

A VIRGIN BED

At the Bangalore Cantonment Station, Baburao woke up Mr. Jayantilal and with him the rest of the passengers in the compartment. You know, "the Sun had brought in another day etc. etc." was enough reason to wake up anyone in any part of the world. Jayantilal seems to like his bed whether at home or in the train. It is reported to be a virgin bed so far and who doesn't fancy a bed that way. It is always clean and without complications. The way Jayantilal clings to his bed —affectionately and innocently—it is a sin to tear him off. But Baburao Patel does not believe in sin. He has a pet theory on this word "sin" over which a laboured thought of years has been devoted in justification—but I will tell that to you some other day.

We reached the Bangalore City station at seven in the morning of the 24th and stumbled into some more garlands. The reception gang was captained by Mr. Mandanna,

Sardar Akhtar comes to the screen again in Asra a National picture.

stiff, military type of a guy who manages Mr. Jayantilal's business in Bangalore. He had everything in order. We had now entered a well ordered state where every thing from a lamp-post to a human being seemed to be spotlessly clean and well ordered. The only ancient and clumsy thing about this town seemed to be the West End Hotel where we were lodged as Mr. Jayantilal's guests. And it is the best hotel in the place.

THE WEST AND ITS OTHER END

The West End is a two-piece hotel. It has a modern wing which acts as its shop window. And it has an ancient side, complete with grandpa chairs, rustic beds, hot-water buckets after several shouts, bugs for company, mosquitoes for grace and the Dak-bungalow air and atmosphere with the East India Company architecture.

No sooner you enter one of the rooms in the ancient wing, you feel like a guest of Lord Clive of India and after a little time, having got used to the air, feel as important as a member of the Steel Frame on district duties.

Boys, bearers, 'mehtars' are all infernally slow. And if you ask for a cup of tea quite mechanically they say, "Tea, Sir? Yes, Sir, You want tea, Sir? One tea, Sir? I'll bring you tea, Sir. Yes, Sir!"

This process of repeating is entirely for their own benefit so that the article ordered may be retained sufficiently long in their nuts.

As usual Baburao Patel soon got going. He couldn't stand the "speed" of the service and one could hear him bringing the roof down with "endearing" epithets which had once surprised a seasoned Mahomedan professional from Bhendy Bazaar in Bombay.

AT HOME ON THE STREETS.

That is a story worth knowing. It was about a year back. Baburao Patel and I were rushing back to the office after a visit to a local studio.

At the Bhendi Bazar Junction, our car managed to rub mudguards, ofcourse in a friendly way, with another belonging to a Mohamedan tough one. The other man didn't seem to take it kindly seeing the state of his front mudguard. As both the cars had stopped, the other fellow got down on the road and completely ignoring my presence proceeded to spit out mouthfuls of slang and abuse. Baburao, of course, warned him to control his tongue

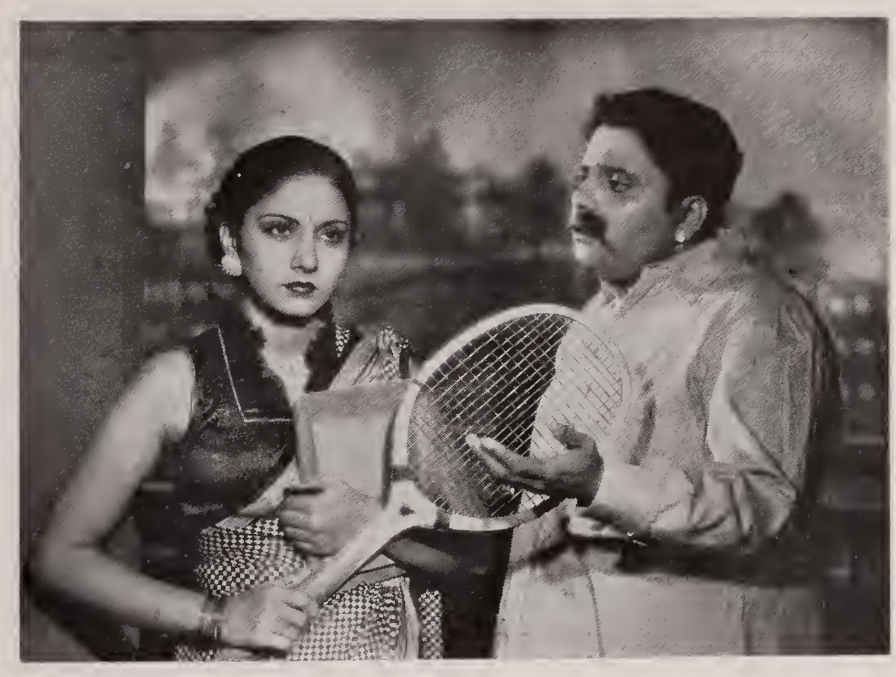
T. B. Rajalaxmi and M. K. Radha in "Prem Bandhan" a Tamil film of Famous Films.

indicating my presence but the man continued with greater vehemence, thinking that he was getting full recompense for the damage to his mudguard. A minute later, Baburao got down with "It is no use Rita. Excuse me. That man wants a dose of his own medicine."

And then Baburao Patel started in beautiful Urdu. Within a few seconds the familiar slang and abuse being over, the boss invented some new ones on the spot. I couldn't understand them all but some of them did embrace the dead ancestors of the other guy. The speed, the volley and the variety from our quarter completely stunned the other man and he was dumbfounded.

The other fellow, however, seemed to have a rare sense of humour. He said, "Sab, where did you learn all that. I am a timber merchant and I thought I was the best at this game. But I have found a master."

And they both laughed, shook hands and became friends. That man comes to our office often, as a friend now, takes some new lessons and goes back to his timber shop for practice. He says that when he samples out some of the new things, the people don't seem to mind it, being too much thrilled and surprised at the ingenuity of the composition. So Ismail's business is greased with Baburao's research in slang and abuse.



It is not exactly a tennis situation between Husna Banu and Wazkar in "Asra" a National Studios picture.

Chandrakant and Sumati Gupte in "Thoratanchi Kamla" a Famous Arun picture.

That was the sort of stuff that was sprinkled generously on the West End service to put some speed and efficiency into it. Even though the language was not so familiar in this Kanarese province the potency of the invectives was not lost and when sometimes a bearer still looked dumb, the Urdu invective was obligingly translated into English with such mathematical precision and delivered with such a vehement diction that nothing of the original beauty was lost. At such times, the effect was instantaneous. The recipient would jump with an electrifying action and get going.

SIGHT SEEING

At nine thirty we were at the office of the Famous Pictures and one by one the more scrupulously clean staff of the scrupulously clean office was introduced to us. They are proud and clean guys there—proud because of the success of their institution and clean because of their love of cleanliness.

Chimankant Gandhi and Lalit Chandra Mehta, the directorial bracket that clicked so well in "Asra" a National Studios picture.

This distribution office is run on socialistic lines by its bachelor lord, Jayantilal. The staff is very well paid. It has a special relief fund, provident fund, insurance protection and a two-month bonus system per year.

They all look prosperous and more than satisfied and any attempt to seduce them from their jobs is laughed out with ridicule.

In the adjoining Prabhat Talkies, a model theatre, cleanliness is almost deified. The theatre is fitted with the Western Electric Sound System and at the time we were in Bangalore, "Bandhan" was still drawing good crowds in the ninth week.

We spent the day in seeing the theatres of the town, most of them, with the exception of Prabhat Talkies and one or two others, being lousy and stable like. The students had also got the smell of it and a batch from the Intermediate College had already seen Baburao and fixed up a lecture on the 26th evening.

TWO TO ONE

In the evening we went sight seeing in Mr. Jayantilal's car. Bangalore was new to me and I was impressed with its gardens, clean streets, modern town planning and show fountains. Though I missed the busy hum of commerce, I was still lulled into peace by the quiet rustic life there.

As the motor sped along we were pointed out the prize institutions of the town by Mr. Jayantilal. I was quite interested but Baburao Patel often looked round suddenly to see a couple of Anglo-Indian girls hanging on the sides of a single Tommy. Having seen this half a dozen times, he said "Jayantilal, the ratio seems to be two to one." Though a bachelor, Jayantilal didn't lose this one. His imagination seemed to have been exercised enough in this direction, for he replied, "Usually it is six to one, but we have new troops now in the town and the demand is good."

"I think, I shall visit Bangalore after the war when the troops are withdrawn." That was Baburao Patel. And I don't blame these hard-boiled businessmen for their unmerciful sallies. The girls that we saw, precariously hanging to the arms of the half-tipsy Tommies, did deserve these criticisms. They were Indian girls, rather Anglo-Indian girls, whose own white skins had conspired with those of their foreign companions to give those girls a colour complex that robbed them of their national vision. They swanked as if their bodies had floated across the seas and unfortunately landed on the Indian shores. It is rather a pity. But I think, they are more victims of the circumstances than anything else.

That night we retired soon, a fortunate accident since we had started.

Ishwarlal wants something from Khursheed in "Shadi" a Ranjit picture —but the girl chooses to think a little longer.

ON WAY TO MYSORE

The 25th morning was devoted to newspaper reading, diary writing and office correspondence. Fault-finding was in full swing, having nothing else to do and I was constantly made to run about.

After an early lunch, we were speeding towards Mysore in Jayantilal's car.

The run to Mysore is through beautiful countryside, as clean and orderly as the town. On the way we came across model towns, model farms, model silk farms, model sugar factories and in fact every little project in its small model stage. Seeing so many models huddled together, the State of Mysore itself becomes a model of a modern museum.

At the Hotel Metropole for tea and luggage and a small wash and we were once again heading for the Brindaban gardens skirting the biggest dam in the State.

Jayantilal had made special arrangements for us and we were fortunate to see this beautiful garden of fountains with its rainbow lighting of the spray. Brindaban Gardens is a place for lovers of all ages. It is a poetical and beautiful setting for a honeymoon. But to enjoy its gifts, one must be completely in love, because then alone will Brindaban become a dreamland of happiness with colour in riot and nature in blissful harmony.

This beautiful place is out of place in Mysore whose local citizens hardly betray any romantic inclinations.

Husna Banu comes to the screen after a long time in "Asra" a National Studios picture.

That is the lion that wanted to swallow Motilal in "Shadi" but didn't think it worthwhile after seeing him.

MYSORE BECOMES AN EYESORE

Returning to Mysore, passing through its streets or rather gardens, you cannot separate one from the other, going over to the Chamundi hills and seeing the lighted city from the top took us well into the night.

Mysore soon became an eyesore with its gardens, lamp posts and lights. In fact, there are more lights than men in the streets and after the first novelty has worn off, one feels like seeing a mirage in a desert. It is high time that the Mysore State buys some human beings to start the process of creation in their Garden of Eden. They have taken Walchand, the Commercial Tarzan upto Bangalore. If they find a mate for him in Mysore, the new world of bustle and sound will soon begin.

To begin with, Mysore should have a state aided film industry with studios situated at Mysore. The rail and road transport services should be quickened. A passenger air service between Bangalore and Mysore, run at a loss for the first five years, will cut down the time and the distance to encourage new trade. Textile mills, and other manufacturing industries should be

subsidised and people encouraged to populate the vast empty lands. Where is the earthly sense of building models if these models are never going to grow into full fledged industries? A number of advertising films of the Mysore State, its gardens, its democratic rulers, its beautiful climate, its forest resources, its industrial possibilities, its people, its mineral wealth, etc., etc., should be immediately made and shown all over India, to attract people to go there and settle.

THE PRIZE GARDENER

Sir Mirza Ismail, the present Dewan certainly makes a splendid gardener. But having made his Garden of Eden he must now plant modern Adam and the ultra modern Eve in it to create a new world. That is the only way the Mysore State will ever flourish. There are beautiful flowers in those beautiful gardens but none to smell them and they seem to be "born to blush unseen and waste their sweetness on the desert air."

That is my epitaph on Mysore, a city that is not yet born.

The State has clearly wasted millions in beautifying the land, perhaps to feed the vanity of its rulers. A big typhoon can destroy this artificial beauty of years within a few minutes. Had the State spent half the money in improving the economic existence of its people, the work would have been more lasting and more humanitarian. After all the real beauty of a modern state is in the economic independence of its people and the pride of its ruler is in the happiness of his subjects.

The researchful approach of the state towards its economic problems has created numerous models, but it is time now that the models start growing into big industries to provide work for the millions who are at a loose end at present.

With these depressing thoughts we went to sleep for the night. Here was wealth buried in the gardens, useful neither to the man nor to the beast.

POOR OLD TIPPU

The morning found us speeding back towards Bangalore. On the way, we visited Seringapatam, the once flourishing capital of Tippu Sultan. Some where near the Water Gate, there is a stone marking the place where Tippu was found dead, after having fought valiantly with the British.

Since then many have fought with the British and died but no stones are erected in their memory. There is no glamour about Seringapatam. It seems that the state wants to keep mum over those thrilling times in its history. Therefore the present memory of Tippu, the great warrior, somehow leaves a rather pathetic taste in the mouth.

That graceful bit is Nalini Jaywant in "Radhika" a National picture.

On the long way back to Bangalore, something had to be done to break the monotony and Jayantilal rose to the occasion by reciting romantic and philosophic Urdu poetry. Baburao took up the challenge and responded with several jaw breaking couplets in Urdu. Between them two Galib, Daag, Chakbast. Hali, Bismil and even Pandit Indra were revived.

One could never have suspected Jayantilal, the confirmed bachelor, of having poetic inclinations, but in a travel you often get strange companions and Jayantilal proved a sweetly strange one.

Back at Bangalore, we rushed to a tea party given by Famous Pictures at the Chamber of Commerce building. It was a crowded affair composed of the trade people, the picked intelligentsia of the town and the local press. The informal nature of the function made it very enjoyable and Baburao, as usual, talked with one and all, wisecracking and inquisitive, but gathering in the end all the information he wanted, unnecessarily, of course.

WITH THE STUDENTS

Sharp at 6 p.m. we arrived at the Intermediate College where in the college quadrangle, thousands of students were anxiously waiting for Baburao Patel, the editor of "filmindia."

I had seen students but never so many together and as they were all keyed up to heckle our bullying editor, warnings of which having been given to us previously, the general atmosphere was tense.

Frankly, I was nervous. And for a moment I wished that the whole thing had been called off. But when our six-foot editor entered the quadrangle with his easy nonchalance throwing about uninvited smiles, meaning that he was really a friend of the boys, I felt a little more assured as I saw the boys relaxing their tense expressions a bit.

And let me tell you that those were not ordinary boys. They were clever college guys, their eyes sparkling with knowledge and confidence, and their brains spoiling for a fight with our prize champion.

The most gentle among them was their Vice-President Mr. Mir Mohiyuddin Hussain.

Baburao Patel went to the dais with the confidence of a war-scarred hero. The boys were still sulking. They received him quietly with a strange but silent antagonism to a guest they had themselves invited. They had probably sworn in their minds to let this big guy through an acid test.

We took our seats behind. For the first time I snuggled close to Jayantilal and he didn't seem to mind it. The entire atmosphere was charged with expectancy. We had

been previously told that the students of Bangalore were a tough lot who had once taken charge of the city for three days in a demonstrative riot.

KNEW HIM TOO WELL

Mir Hussain said the familiar words "It is hardly necessary to introduce our guest. You know him already." "Yes, we do", "And too well"—that was the quick response. Mir Hussain went on to eulogize Mr. Patel's services to the Indian film industry. The boys heard their Vice-President with a patient respect but they were clearly aching for the "guest" to get up and get going.

As Baburao ultimately got up, there was a thunder of applause. For a moment I was taken aback. Had he become already popular? But, no, it can't be so soon. With a deliberate action, Baburao pulled the microphone towards him. Some seconds of silence passed. With a cool patience, he adjusted the height of the "mike." More seconds passed. Then with a blank face he took in a deliberate panoramic view of the crowd. And then his short, irresistible smile with, "Now to the day's work, friends."

And then he began. "The good things, you didn't know about me your Vice-President, Mr. Mir Hussain has just told you." (They laughed). "Somehow for no fault of my own, all the good things about me, though they are not many, remain good secrets." (More laughter). "Your Vice-President has been generous and he found more goodness in me than I have myself ever realized." (More laughter). And it went on this way for nearly an hour. The bullying editor had got into the good books of the boys who were kept giggling all the while midst exhortation for demanding better film fare from the producers and the usual advice to be strong and to strike to get what one wants.

A TICKLISH HOUR

The next hour—the question period—was perhaps the most ticklish job any speaker can ever be called to handle. A long typed list of questions was placed on the table.

I reproduce below some questions to enable you to judge the temper of the meeting with the ever ready answers given by our editor :

Q. You have some remarkable qualities but you are venomous. You are a "money maker" and a man who is susceptible to "flattery."

A. "I admit that I am not all milk and water. If I had been you would not be here to listen to me today. Well, only poison can cure a fell disease and if I am venomous it is because our film industry is suffering from a fell disease. I have the poison that doesn't kill, it cures. I am not much of a "money maker." Even the little money you give me, I have to shell out in giving you a good magazine. Besides, what little money I get is through my own intellectual labour and not by exploitation of any one else's labour. As regards flattery, well, even the gods love it, then why deny the privilege to me?" (Laughter and applause).

Q.—"With your partiality, you have spoiled many producers."

A.—"The producers are spoilt enough without my helping them. I am trying to reform them and they hit back by trying to reform me. Let us see who wins" (Laughter).

Mazhar Khan has to pull this lad up in "Akela" a Great India's social picture under the direction of Pessi Karani.

Q. "Who was that old fellow hanging on Leela Desai's back wherever she went on her Southern tour and who put on a rather provoking air about him, especially towards students whenever they were anxious to talk to her."

A. "If you mean Mr. Chunilal Desai, he is an old man and ought to be quite harmless. But what was he hanging to Miss Desai's back for? Couldn't he hang himself away from her? Well, Chunilal had no business to choke off the boys. After all you pay for her tour and Chunilal takes the profits" (Continued laughter).

Q. "Shall we have the unique privilege of knowing the length of your belt?"

A.—"Forty inches. Do you want any more measurements?" (That silenced the boys).

I have purposely recited the frivolous and personal questions leaving out the serious ones, to give you an idea of the uncomfortable time an ordinary man would have to pass through. But Baburao Patel is not an ordinary man.

THEIR SOFT CORNER

He answered all questions—over forty of them, some serious, several frivolous, some cruel, several personal, some intimate, and a few scandalous—to the complete satisfaction of his audience. The lecture ended. The big editor was garlanded midst a thundering applause and the next minute, he was mobbed for autographs.

The autographing business lasted for an hour. It began with the full "Baburao Patel", passed on to "B. Patel", then to "Patel" and ultimately to "B. P."

Mr. Patel had to rush for the next meeting of the Kanarese Literary Society, but before we go there let me reproduce what Mr. Mir Mohiyuddin Hussain, the Vice-President of the Intermediate College Association wrote to Mr. Patel in his letter of the 3rd March:

"I may tell you on behalf of the students that they have a soft corner for you. They are fascinated so much by your witty answers during your address in our College, that they cannot forget its happy memories just as Wordsworth, the great poet could not forget his "Daffodils." We are eagerly awaiting the day when you will be again amidst us."

And I was grateful to the students because it did pass off so well. As Baburao said to me "They are already men, my dear, and they know their responsibility already. Those are great students." And they are.

At 9 p.m. in the night, we were faced with a frowning crowd of elders in the Kanarese literature. The discussion here was all academic and some of the dramas of Kalidas and Bhavbhuti came on the anvil. But as I had anticipated, none of them agreed with the other and they parted friends after letting the steam off for an hour.

Next morning we were on our way to Bombay. But isn't that enough for one month?

In "Chitralekha" these three beauties conspire to give great entertainment. It is a Film Corporation picture which is distributed by Select Serial Supply.

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Romola's Beautiful Performance in "Khazanchi"

Punjab Competes In All-India Market

Dalsukh Pancholi Deserves Congratulations

With "Khazanchi" Punjab steps into the All-India competitive field in picture making. Remembering the numerous abortive attempts made by several producers in the Punjab, at least to produce a complete picture, in the past, the success of "Khazanchi," the first really good picture from the Punjab, has a double edge of satisfaction: firstly in the exploitation of the local talent and secondly in the triumph of Mr. Dalsukh Pancholi to whom the Punjab can be merely a field of business.

"Khazanchi," as presented on the screen at the Krishna Cinema in Bombay, can hardly be compared with some of the excellently finished products coming out of the Bombay Talkies and Prabhat Studios. And yet, it has managed to attain a remarkable degree of technical standard, considering the lack of facilities, technicians and equipment in the province from where the picture comes.

The very fact that such an ambitious picture has been completed within a period of four months in a province where business and its discipline are lax, is certainly a praiseworthy aspect of the production. And to that extent, at least, we must heartily congratulate Dalsukh Pancholi, the producer of "Khazanchi".

A HUMAN STORY

"Khazanchi" presents an intensely human story, the plot of which should be familiar to many in having its close similarity to the one in "The Way Of All Flesh" starring Akim Tamiroff.

The "Akim Tamiroff" in the Indian version is M. Ismail, a talented Punjabi artiste who has been on the Indian screen, off and on, for a number of years.

KHAZANCHI

Producers:	*Pancholi Art Productions*
Story:	*D. M. Pancholi*
Songs:	*Walli*
Direction:	*M. B. Gidwani*
Music:	*Ghulam Haider*
Sound:	*Ishan Ghosh*
Photography:	*Badri Dass*
Cast:	*Romola, Manorama, M. Ismail etc.*
Released At:	*Krishna Cinema*
Date of Release:	*5th April '41*

Executive Producer:
DALSUKH PANCHOLI

Mr. Dalsukh Pancholi, the premier producer of the Punjab.

It is the story of a steady pious bank cashier who becomes a victim of circumstances and is accused of theft and murder. He becomes a fugitive from the law and runs away from his family of a son and a daughter.

For years, he becomes a tramp and in the meanwhile the son be-

The lunch at the Taj given to Mr. G. F. Reardon on the 27th March by Mr. M. B. Billimoria, President of the Indian Motion Picture Distributors' Association. To the extreme left in black is Mr. Francis Low, Editor of "Times of India". Rai Bahadur Chuni Lall is giving the usual vote of thanks, as usual with or without provocation (Inset) Mr. Reardon taking the thanks and giving some fatherly advice to the "babies" around. Clinging to Mr. Reardon is Mr. M. B. Billimoria, the man who paid the bill.

comes a lawyer and practises in the local courts.

A romantic interlude introduces the love sequence between Madhuri, the daughter of a local aristocrat and Kanwal, the son of the fugitive cashier. The romance reaches the verge of a wedding but Kanwal, aware of the disgrace brought to the family by his own father, refuses to make Madhuri a partner of his shame. Kanwal and his sister Asha therefore lead an almost ostracised social life trying to live down the shame of their father.

Then the old cashier, now a vagrant, returns to his home town and by a too familiar filmic coincidence comes across his own family. A series of intriguing situations, cleverly worked out, implicate the unfortunate man again in a murder and this time he stands his trial as an unknown accused and is, by a strange trick of fate, prosecuted by his own son.

During the trial, again by familiar coincidences, the real murderer is brought to book and the old cashier is acquitted of all guilt. He comes out of the court with a spotless character and is joyfully reunited to his waiting family. Madhuri and Kanwal are soon married.

RAVISHING ROMOLA

The treatment of the story is rather stretched out with the result that it becomes boring at places. If a couple of thousand feet of celluloid is judiciously clipped the picture will improve tremendously in its grip and appeal. However, the story does become pathetically human and interesting because of its inherent human element.

Romola is the buoyant spirit of the whole play. Her scintillating charm hypnotises the audience which constantly aches for her appearance on the screen. Romola gives a very popular performance which sustains popular interest through the short periods of boredom in the picture.

M. Ismail as the old cashier becomes unnecessarily stagy at certain places and not completely convincing at others and yet considering the source of the picture and its other environment, his performance can be condoned and called quite good.

Manorama as "Asha", the sister of the hero is quite an attractive proposition and gives a promise of a good future. She is, however, a bit heavy on the figure.

Narang, a new comer to the screen in the role of "Kanwal" the cashier's son, tries sincerely but fails to reach the heights of efficiency. He will, however, improve.

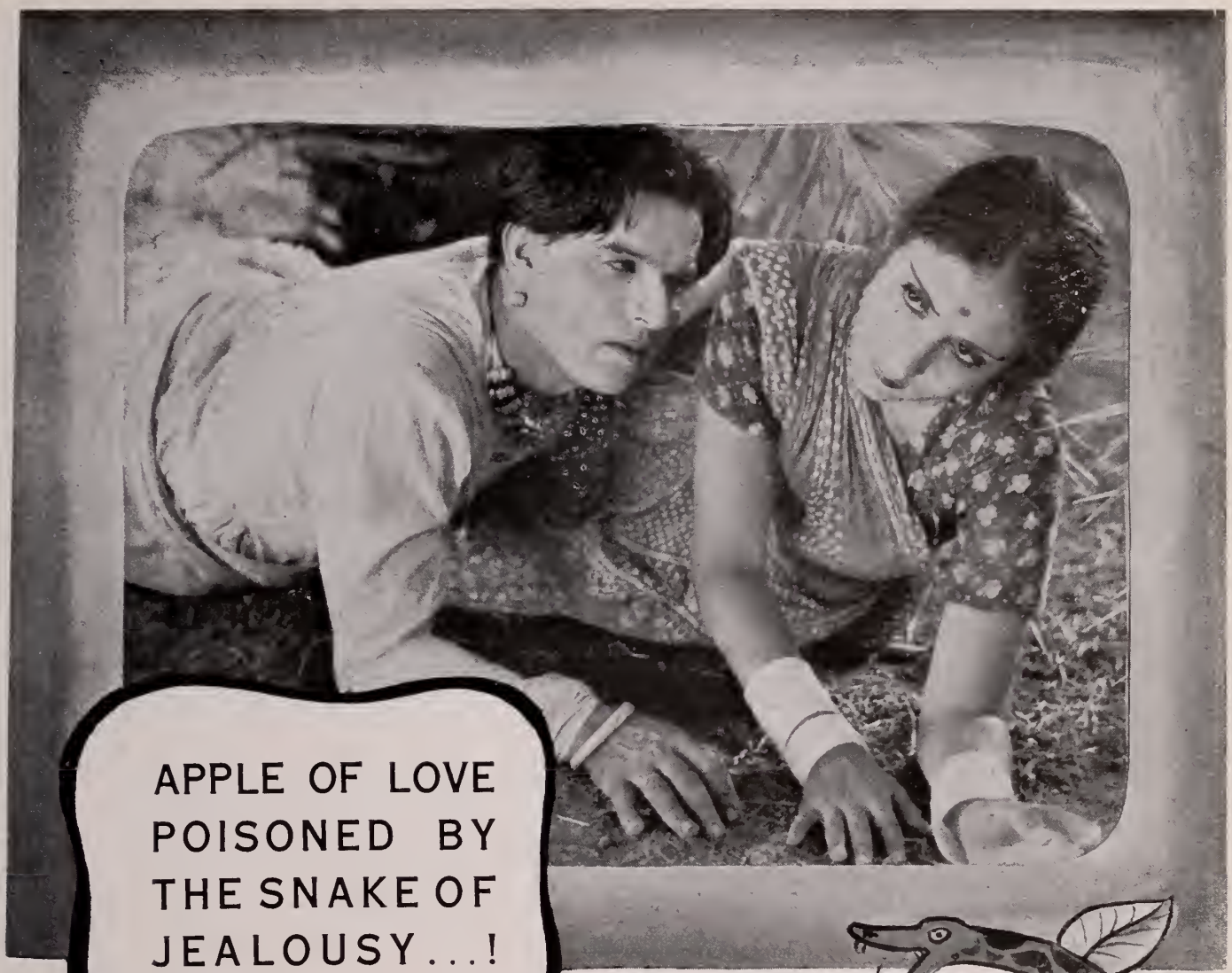
The production values are quite good for the Punjab and for its very first picture. The music of the picture is particularly an attractive feature. It is sweet, melodious and snappy. And it is liked tremendously by the people. The direction is quite nice.

Well, "Khazanchi" certainly deserves a visit for its human story, excellent music and its scintillating heroine, Romola.

Padma Devi, once a favourite of Bombay, is now a darling of Bengal. After her terrific success in "Shap Mukti", she has been taken on one Bengali picture or another.

NUR JEHAN—

In "Ummid", her performance surprises many critics. She will be seen in some more Ranjit pictures during the year.



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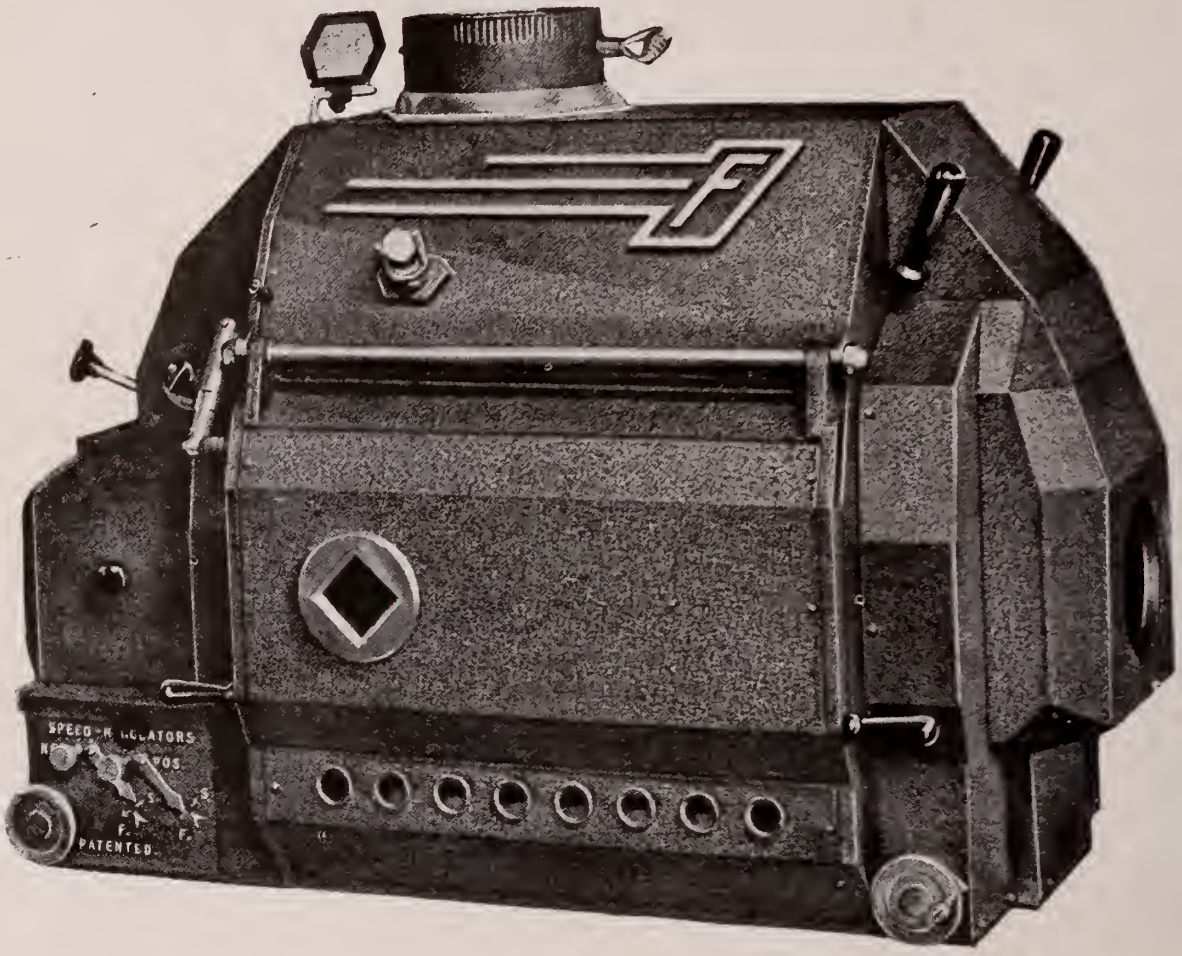

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South India Calling

Selfish & Irresponsible Producers!

By: Tukaram of Tirupur

I am a regular reader of "film-india" and when I was reading in its March issue some praises about "Kacha Devayani", a Tamil picture, I felt that I should see this picture even though I am not in the habit of seeing Tamil pictures due to their invariable inferior value, in spite of my being a domiciled Tamilian.

Of course I was not disappointed, for, every new picture excels the previous one in respect of their failures and how could "Kacha Devayani" be an exception? It is heartrending that South Indian standard of film industry is going from bad to worse and at this rate we cannot aspire to hold any position in the Indian film industry.

When pictures like "Bandhan" and 'Padosi" are produced with marked distinction by our North Indian competitors, we are still busy with pictures like "Kacha Devayani" and "Sakuntalai", each surpassing the other in their primitive presentation. What is "Kacha Devayani" with all its technical qualities? The talent of that "new-find" girl is simply wasted throughout the picture. It is a boring film running for an unlimited duration of about three and a half hours possessing hardly a theme or a purpose. It is flat and dull all through with no climax or tempo. It is surprising how a veteran like Mr. K. Subrahmanyam stooped to give a picture to the public with so little a value, while a recently sprung-up concern has brought out an exquisite picture "Sumangali." It won't be degrading if our other directors take lessons from the makers of "Sumangali."

Mr. Baburao Pai makes history by being elected Vice-President not only of the Indian Producers' Association but also of the Association of Indian Film Distributors. He is also member of the Film Advisory Board.

Rai Bahadur Chuni Lall, the Chief of the Bombay Talkies Ltd., was elected the President of the Indian Motion Picture Producers Association. He is already the Vice-President of the Motion Picture Society and on the Film Advisory Board and the Board of Censors. We congratulate the producers on their choice of their President.

Mr. B. Tukaram provokes thought in this article.

USELESS HERO OF "SAKUNTALAI"

The extraordinary musical talents of that M. S. Subbulakshmi seem nothing but a big cry in the wilderness in that desert-like picture "Sakuntalai" which has that useless rut of a hero. Any man having pretensions to the art of music can well prefer to hear the songs of M. S. Subbulakshmi in gramophone records or on the radio at intervals instead of wasting his precious time sitting all through the "miles" of "Sakuntalai" in the suffocating "dungeons" of the South (with a few exceptions in the city centres). It would have been more sensible if the producer had donated the enormous cost of the picture to the Defence of India War Fund.

UNWORTHY PRODUCERS

Our mythological films are picturised in such a shabby way that our Gods are even libelled in the eyes of a spectator with an average common sense, and the result is that what little faith and reverence the mass mind has cultivated in Gods is lost. Social pictures which are supposed to have a high standard of moral and social significance hardly contain such qualities at all. The conception of a social picture for a South Indian producer is one man loving and kissing another man's

wife and depiction of vulgarity to its fullest extent. And, our comedy is nothing but idiocy and absurdity in their truest colours, and we are asked to laugh at it when any man with a keen sense of self-respect cannot but help shedding tears. Alas, such a splendid industry is crushed in the hands of these unworthy producers.

I admit that only such mythological pictures have a mass appeal and contribute to the success of the box office, but producers should not take advantage of the crudeness of the masses nor venture to exploit their religious sentiment to achieve their own selfish end of amassing wealth. Such a policy will definitely hinder the progress and well-being of the industry. And so long as the industry is in the hands of selfish and irresponsible producers, there seems no salvation, and why should not the worthy editor of "filmindia" remark **"they are shivering on the brink of failure"** and **"I am disgusted with the state of affairs existing here and I wish to go back as early as possible." SHAME!**

Claiming Damages

By: K. Chengalrayan of Elfin Talkies—COCANADA

With reference to your observation on page 57 of your March issue regarding "Sakuntalai", "we are told that Balasubrahmanyam is a good singer but when we hear his music "corrected" as it is by bad recording, we find that even in that respect he has failed ingloriously." The picture is released here at Elfin Talkies and I have carefully followed the songs of Mr. Balasubrahmanyam a number of times but I do not find bad recording. Recording of these songs is uniformly good. It looks as though you have made these observations with a prejudice with a view to run down the picture at a time when it is proving very successful and breaking all box office records. The public here who have read your unfair criticism are prejudiced and are changing their opinion only after seeing the picture. **But still your comment is prejudicing the collections.**

If you do not correct yourself in your next issue please take notice we have to take necessary steps to claim damages from you for your unwarranted statements. I await a letter in reply soon.

(My review expresses my opinion. Your threatening letter expresses yours. We are both justified in thinking as we do. The only difference is that my opinion carries weight, yours does not. Because my opinion is based on experience and given as a bona-fide criticism of a picture released for public approval. But go ahead with the damage suit if you like. I don't mind a little fun. I feel like it.—The Editor).

In "Shadi" a Ranjit picture, they go that way. But Motilal doesn't seem to mind though Khursheed is really worried.

filmindia In The Central Assembly

Home Member Severely Heckled About Film Advisory Board Affairs

Official Facts And Figures Revive The Sorry Tale

(The "Expose" of the Film Advisory Board, which appeared in the February issue of "filmindia" had its sequel in a number of interpellations asked by Mr. Govind V. Deshmukh, M.L.A., Sardar Sant Singh, M.L.A., and Diwan Lalchand Navalrai, M.L.A., on the Central Assembly floor. The questions were asked on the 14th and 22nd March 1941 and replies were given by the Hon. Sir Reginald Maxwell, Home Member to the Government of India. Both the questions and the replies reproduced below with the supplementary questions are arranged according to the relevancy of the subjects under separate heads: The Editor).

DRAWING ATTENTION THROUGH THE C.I.D.

Sardar Sant Singh: "Will the Honourable the Home Member be pleased to state whether Government's attention has been drawn to an article published in the "filmindia", in its issue of February, 1941, on page 15, by Mr. Baburao Patel under the caption "Stop this waste of public money?"

The Hon. Sir Reginald Maxwell: "Yes."

Sardar Sant Singh: "Is it a fact that the writer was called by the Criminal Investigation Department and given a warning? If so, what was the nature of the warning, and why was it considered necessary to give it?"

The Hon. Sir R. Maxwell: "Yes. He was warned against publishing the contents of a confidential Government document and told that he would expose himself to prosecution if he did so. The warning was given because he had stated to various persons that the document was in his possession or that he had had access to it and that he proposed to publish it or make use of it."

Sardar Sant Singh: "Is it a fact that such warning was given under the Defence of India Rules?"

The Hon. Sir R. Maxwell: "No, but Mr. Baburao Patel was warned that, in certain circumstances, action could be taken against him under the Defence of India Rules."

Mr. G. V. Deshmukh: "Was that warning based on sound grounds or was it merely a bluff?"

The Hon. Sir R. Maxwell: "It was considered advisable to draw the gentleman's attention to the risk he ran.

EDUCATIONISTS AND PUBLICISTS NOT WANTED.

Mr. G. V. Deshmukh: "Will the Honourable the Home Member be pleased to state the films produced so far by the Film Advisory Board to fulfil the original objects of the Board? Who are the members of the Board and what are their qualifications? Are they elected or nominated to the Board?"

The Hon. Sir R. Maxwell: "The Film Advisory Board has not hitherto produced films but has advised Government regarding their production. I lay a statement on the table showing:—

(1) the films produced by Government under contract with various producing companies, and

(2) the members of the Board. The qualifications required of the members are knowledge of the film industry on the producing or distributing sides and, in the case of Mr. Smith, general business experience in the control of expenditure. etc. The members of the Board were nominated."

Mr. G. V. Deshmukh: "Are Government prepared to compose this Board of members who are educationists and publicists and are conversant with mass psychology?"

The Hon. Sir R. Maxwell: "No. The function of the Board is to advise Government on technical questions relating to the production and distribution of films."

Statements laid on the table in connection with the reply to Mr. G. V. Deshmukh's question—Ref. part (11):

The Hon. Sir Reginald Maxwell, Home Member to the Government of India who gave a valiant performance in answering queries about the Film Advisory Board.

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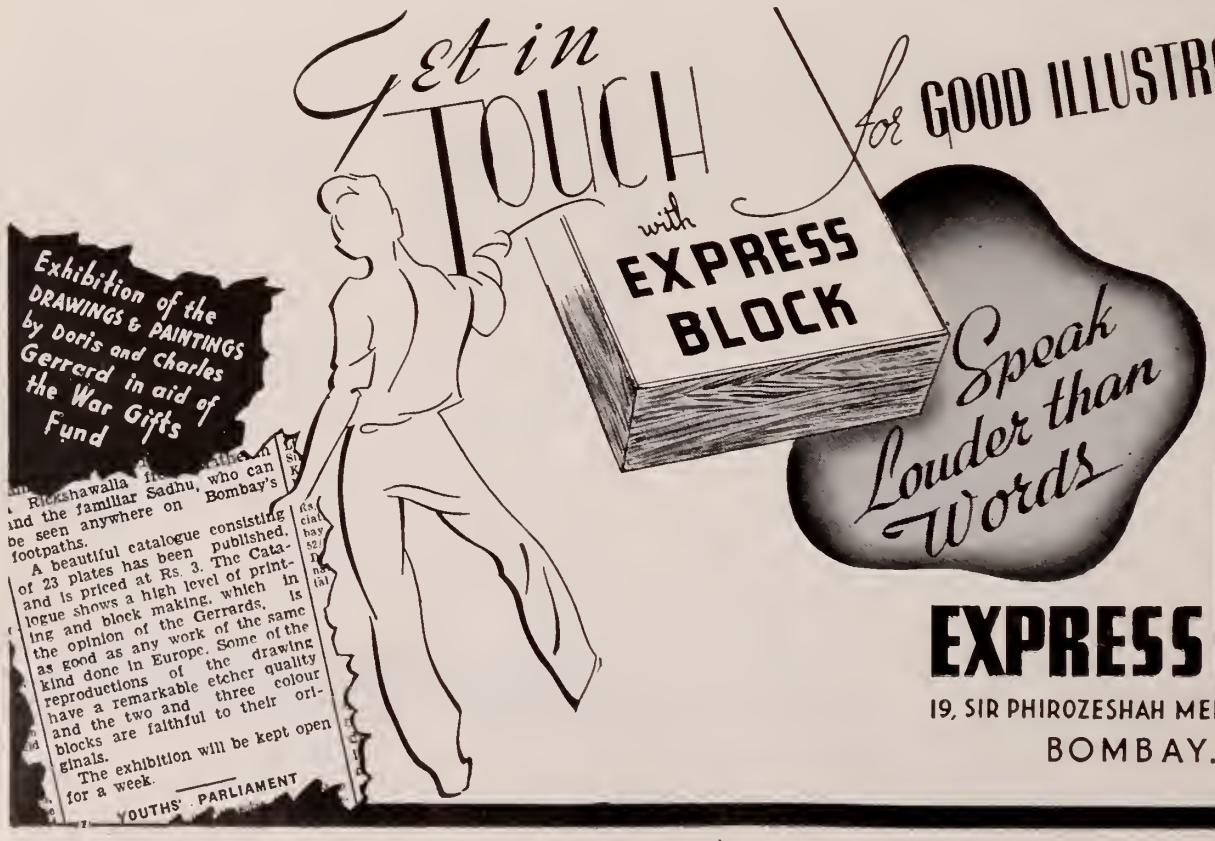

EXPRESS block
19, SIR PHIROZESHAH MEHTA ROAD,
BOMBAY.

Mr. Govind V. Deshmukh, M.L.A. (Central) who gave the Home Member a good dance for the Film Advisory Board.

(I) *Films produced by Government under contract with various producing companies:—*

(1) "A day with the Indian Army."

(2) "He's in the Navy Now" (Royal Indian Navy).

(3) "School for Soldiers" (Training for emergency commissions at the Military Academy, Dehra Dun).

(4) "Planes of Hindusthan" (No. 1 Squadron, Indian Air Force).

(5) "The Road to Victory."

(6) "Making Money" (Showing the evils of hoarding).

(7) "The Voice of Satan" (German propaganda methods).

(8) "With the Indian troops in Malaya."

(9) "India Arms for Victory" (Tour of the Roger Mission round the munition factories).

(10) "Whispering Legions" (showing the effects of spreading unfounded rumours).

(11) "Raising Air Fighters"
(12) "Drums of the Desert"
(13) "The British Navy"
} British films "dubbed" in Indian languages.

(14) "Canada's War Effort" (dubbed in Indian languages by arrangement with 'March of Time').

Several other films are nearing completion and the Film Advisory Board's own camera unit, under Mr. Shaw, is now producing.

(II) *Composition of the Film Advisory Board:*

Chairman: Mr. J. B. Wadia (Wadia Movietone Co., Bombay).

Vice-Chairman: Mr. C. B. Newbery (20th Century Fox Corporation (India) Ltd., Bombay).

Members—

Government Representative—Mr. H. W. Smith, J.P., (Times of India, Bombay).

Mr. M. B. Billimoria (Messrs. M. B. Billimoria & Co., Bombay).

Rai Bahadur Chunilal (The Bombay Talkies Ltd., Bombay).

Mr. Harish Chandra (Motion Picture Distributors, Delhi).

Mr. Chimanlal Desai (National Studios Ltd., Bombay).

Khan Bahadur Gulam Dossani (Dossani Film Corporation, Calcutta).

Mr. M. A. Fazalbhoy (Photophone Equipments Ltd., Bombay).

Mr. Kapurchand Mehta (Messrs. Kapurchand Ltd., Bombay).

Mr. Jagat Narayan (Jagat Talkies Distributors, Delhi).

Mr. Dalsukh Pancholi (Empire Talkie Distributors, Lahore).

Mr. B. K. Pai (Famous Pictures Ltd., Bombay).

Mr. A. Rowland Jones (Metro-Goldwyn-Mayer (India) Ltd., Bombay).

Mr. G. F. Reardon (British Distributors (India) Ltd., Calcutta).

Mr. M. T. Rajan (Vel Pictures Ltd., Madras).

Mr. V. Shantaram (Prabhat Film Co., Poona).

Mr. A. A. Walter (Warner Bros. First National Pictures, Bombay).

Mr. B. L. Khemka (East Indian Film Co., Calcutta).

FOUR BOARD MEMBERS DIRECTLY BENEFITTED.

Mr. G. V. Deshmukh: "Will the Honourable the Home Member be pleased to state which Indian producers have so far secured production contracts and for which films? And do these producers occupy any positions on the Board or are represented on it?

The Hon. Sir R. Maxwell: "I lay a statement on the table." Statement of Indian producers given contracts for films:

(1) *Bombay Talkies Ltd.* For "A DAY WITH THE INDIAN ARMY." Rai Bahadur Chunilal Managing Director of Bombay Talkies, is a member of the Film Advisory Board, but the contract for this film was placed by the military authorities nearly a year ago before the Board was formed.

(2) *Wadia Movietone Ltd.* for "VOICE OF SATAN." Mr. J. B. Wadia, Chairman of Wadia Movietone, is Chairman of the Film Advisory Board. Only actual out-of-pocket expenses incurred in the making of this film were charged.

(3) *Mr. Ezra Mir* for "WHISPERING LEGIONS." Mr. Ezra Mir is not connected with the Board.

Sardar Sant Singh, M.L.A. (Central) wanted to know why Baburao Patel was warned about the affairs of the Film Advisory Board.

(4) *20th Century Fox (India) Ltd.*, for "MAKING MONEY" and "INDIA ARMS FOR VICTORY." Mr. C. B. Newbery, Managing Director of 20th Century Fox, is Vice Chairman of the Board. Only actual out-of-pocket expenses were charged.

(5) *New Theatres, Calcutta* for 'dubbing' three English shorts in Indian languages. New Theatres are not represented on the Board.

(6) *National Studios Ltd.* for making Indian language versions of "THE ROAD TO VICTORY." Mr. Fazalbhoy, of National Studios Ltd., is a member of the Board. The work was undertaken at the request of Government who are satisfied that the estimate accepted left little, if any margin of profit.

LONDON "TIMES" APPROVED BUT MINISTRY REJECTED?

Mr. G. V. Deshmukh: "Were any of these films sent to the British Ministry of Information, and were these returned with the remark that they were too *amateurish for theatrical exhibition?*"

The Hon. Sir R. Maxwell: "Two films, made before the formation of the Film Advisory Board, were described as too amateurish for general theatrical release in England but both have been successfully shown throughout India and when actually shown in England, were very favourably reviewed by the London "Times."

Sardar Sant Singh: "Will the Honourable the Home Member please state if the films produced so far by the Film Advisory Board fulfil the object for which the Board was set up in July 1940?"

The Hon. Sir R. Maxwell: "Yes. The films are being shown in Cinemas in all parts of India and are being very well received."

CAN'T SPOT HIM—GOVERNMENT DOES EVERYTHING.

Sardar Sant Singh: "What are the qualifications of the members of this Board? How many of them are educationists or publicists? Is it a fact that some of them are connected with film industry and derive pecuniary benefit from the industry?

The Hon. Sir R. Maxwell: "With the exception of Mr. H. W. Smith, the Government representative, they are all prominent film producers or distributors. Government are not aware how many of them are also "educationists or publicists." They were invited to join the Board because of their knowledge of the Indian film industry. All of them, except Mr. Smith, are connected with the film industry and presumably derive pecuniary benefit from it."

Mr. Lalchand Navalrai: "How are these members of the Board nominated? By what process and by whom?

The Hon. Sir R. Maxwell: "They are selected from among the most prominent persons in the production and distributing trade."

Mr. Lalchand Navalrai: "By whom are they nominated?"

The Hon. Sir R. Maxwell: "They are nominated under the authority of Government"

Mr. Lalchand Navalrai: "Who directly nominates them?"

The Hon. Sir R. Maxwell: "It can be said that they are nominated by Government and so it is a Government Board.

Mr. Lalchand Navalrai: "May I know if the power of nominating this Board has been delegated to an officer and it is left to him entirely to select any one whom he likes?"

The Hon. Sir R. Maxwell: "Any officer whom the Government employs for the purpose is under the control of the Government and the Government are responsible ultimately."

FOREIGNER? NOT QUITE SURE! MAY BE!

Mr. G. V. Deshmukh: "Are there on this Board any producers of films who are foreigners or who have got foreign business houses in Bombay or elsewhere?

The Hon. Sir R. Maxwell: "I should like to have notice of that question. I do not think there are but there may be an American."

Sardar Sant Singh: "How many meetings of the Board were held? Did all members attend all these meetings? How many of them did not attend any meeting?"

The Hon. Sir R. Maxwell: "Regular fortnightly meetings of the Board have been held and there have also been many special meetings and meetings of sub-committees. Some members from Lahore, Delhi, Calcutta, etc. have not been able to attend any meetings but they have been kept in touch with the work of the Board by the circulation of minutes. Most of the Bombay Members, however, have been regular in their at-

tendance and have given a great deal of their time to the work of the Board."

RS. 8652 FOR 1390 FEET OF "PROPAGANDA".

Sardar Sant Singh: "Is it a fact that Mr. Jamshed B. H. Wadia, the Chairman of the Board, secured a contract for producing "Voice of India?" If so, what amount was paid to him? What were the reasons for giving him this contract?"

The Hon. Sir R. Maxwell: "No contract was given for the production of any film called "Voice of India." The contract, however, for producing a film called "Voice of Satan" was given to the Wadia Movietone Company of which Mr. Wadia is the Chairman. The amount paid was Rs. 8,652-13-0 for a film of 1,390 feet and represents actual costs. Mr. Wadia gave his own services for supervision and writing of additional dialogue free of charge. The contract was given to Wadia Movietone because Government were anxious to have the film produced as soon as possible and the firm was well qualified to undertake the work. Mr. Wadia was not Chairman of the Board, though he was a member, at the time that the contract was placed."

Sardar Sant Singh: "Is it a fact that another contract for production was given to National Studios Limited? If so, is it a fact that its directors are members of the Board?

The Hon. Sir R. Maxwell: "A contract for "dubbing" the "ROAD TO VICTORY" in Indian languages was given to National Studios Ltd., a director of which, Mr. M. A. Fazalbhoy, is a member of the Board."

DON'T ARGUE NOW. IT IS DONE.

Mr. G. V. Deshmukh: "The information may be laid on the table. But May I know whether the appointments to the Board are such as to eliminate any chance of favouritism to the producers of the various films in this country?

The Hon. Sir R. Maxwell: "There is no favouritism whatever."

Mr. G. V. Deshmukh: "Does not the Honourable Member apprehend that the persons on the Board who are producers are likely to benefit being on the Board and deciding as to whether a particular film should be produced and by whom; and whether it should be exhibited or not?"

Mr. President (The Honourable Sir Abdur Rahim): That is a matter for argument.

WHO IS THIS SMITH?

Sardar Sant Singh: "It is a fact that Mr. H. W. Smith, Business Manager of the "Times of India" has been appointed as Government representative on the Board? If so, what are his qualifications?

The Hon. Sir R. Maxwell: "Yes. His long business experience as Director and Business Manager of an important Bombay firm and his knowledge of accounts."

Mr. G. V. Deshmukh: "Who is this Mr. Smith and what are his qualifications?"

The Hon. Sir R. Maxwell: "I said, general business experience."

Sardar Sant Singh: "Is it a fact that the offices of the Board were located in the premises of the "Times of India"? If so, what was the total amount of rent paid for the same?"

This is Mr. H. W. Smith, Business Manager of "The Times of India". He represents the Government of India on the Film Advisory Board and as such showed extraordinary speed and initiative in reporting Mr. Baburao Patel to the C.I.D. one of his qualifications is "his knowledge of accounts."

THE VERY GENEROUS TIMES of INDIA

The Hon. Sir R. Maxwell: "Yes. No rent was paid as the proprietors of the "Times of India" very generously gave office accommodation and considerable secretarial assistance free of all charges for five months, in addition to lending the services of Mr. Smith."

A MRS. SMITH ON RS. 250/- A MONTH.

Sardar Sant Singh: "Is it a fact that Mrs. Smith is the Secretary of the Film Advisory Board? Is she employed elsewhere as well? What emoluments are being paid to her?"

The Hon. Sir R. Maxwell: "A Mrs. Smith, who is no relation of Mr. H. W. Smith, was Secretary of the Film Advisory Board until a few days ago, when she was compelled to resign in order to undergo a serious operation. Mrs. Smith was not employed elsewhere. Her salary was Rs. 250/- per month."

ALL ABOUT ALEX SHAW.

Sardar Sant Singh: "Will the Honourable the Home Member please state if it is a fact that Mr. Alexander Shaw was brought as an expert from England and appointed as Film Advisor to the Government of India? Was no Indian of requisite qualifications available?"

The Hon. Sir R. Maxwell: "I would refer the Honourable Member to the answer given by me on the 14th March 1941 to Mr. Lalchand Navalrai's question.

Mr. Lalchand Navalrai: (14th March 1941): "Will the Honourable the Home Member be pleased to state

whether the attention of Government has been drawn to the criticisms in the press, regarding the appointment of Mr. Alexander Shaw, Film Advisor to the Government of India?"

The Hon. Sir R. Maxwell: "Yes, but the report which the Honourable Member appears to have read is wrong in saying that Mr. Shaw has been engaged as "Film Adviser to the Government of India." He has been engaged as a technical expert in the production of documentary films."

POST NOT ADVERTISED—SHAW THE ONLY MAN.

Mr. Lalchand Navalrai: "Was the post of the Film Advisor advertised in India or England and if so, in which papers, and how many applications were received?"

The Hon. Sir R. Maxwell: "No."

Mr. Lalchand Navalrai: "If the reply to the above be in the negative, did Government try to find out whether suitable Indian candidates were available for the post and are Government aware that there are several Indians available who have got foreign training and who have put services in the Indian film industry for the past several years?"

The Hon. Sir Reginald Maxwell: Yes. Government fully satisfied themselves that for the particular purpose required Mr. Shaw was by far the best man available."

INDIAN EXPERIENCE NOT ESSENTIAL FOR INDIA.

Mr. Lalchand Navalrai: "Has Mr. Alexander Shaw any experience of the Indian film industry? If not, what considerations or special qualifications made Government to select a candidate?

Dewan Lalchand Navalrai, M.L.A., (Central) who wanted to know "something" about Mr. Alex Shaw, the Expert of the Board.

The Hon. Sir R. Maxwell: "No. He was selected in view of his special experience in making documentary films for the General Post Office, Empire Marketing Board, Colonial Office, Ministry of Information, etc.

Mr. Lalchand Navalrai: "If the reply to the above question be in the affirmative, will Government state how long Mr. Shaw has previously stayed in India and what pictures he has produced?"

The Hon. Sir R. Maxwell: "Does not arise."

Mr. Lalchand Navalrai: "Are Government aware of Mr. Shaw's experience with the British Ministry of Information after the out-break of war, and were Government aware of the report of a sub-Committee set up by the Select Committee on National Expenditure by the British Government in respect of film propaganda work carried out in the United Kingdom?"

The Hon. Sir R. Maxwell: "The answer to the first part of the question is in the affirmative. Government have seen the report referred to; it related to a period before Mr. Shaw worked for the Ministry of Information.

ALLOWANCE? FOR WHAT?

Mr. Lalchand Navalrai: "What is the period of the contract and the salary of Mr. Alexander Shaw and what was the salary he was receiving in his previous job before he came to this country?"

The Hon. Sir R. Maxwell: "One year from October 22, 1940. Salary £1,000 per annum, which is met by a contribution from His Majesty's Government, *plus* an allowance of Rs. 700 p.m. while employed in India. He was receiving the same salary in England and an allowance of £10 per week.

SATISFIED WITH THE "GIFT HORSE".

Sardar Sant Singh (*22nd March* 1941): "Has the appointment of Mr. Alexander Shaw justified itself? At whose recommendation was Mr. A. Shaw appointed?"

The Hon. Sir R. Maxwell: "Mr. Shaw was appointed on the recommendation of the Director of the Films Division of the Ministry of Information and of the Information Officer at the India Office. He has only been three months in the country but his appointment is already justifying itself and Government are satisfied that it was a very good one."

Mr. Lalchand Navalrai (*14th March* 1941): "How much does he get now?"

The Hon. Sir R. Maxwell: "I have just answered that question. £1,000 per annum plus Rs. 700/- from India."

Mr. Lalchand Navalrai: "May I know which other Indian experts in documentary films were called and were their claims considered? Will the Honourable Member give the names of any?"

The Hon. Sir R. Maxwell: "As I said in answer to the question, there are no Indian experts in this particular branch of film production. It is a new thing in India."

Sardar Sant Singh (*22nd March* 1941): "Will the Honourable the Home Member please state the names of the paid personnel of the Film Advisory Board, their designation and salaries?"

The Hon. Sir R. Maxwell: "I lay a statement on the table."

OVER RS. 4500|- STAFF EXPENSE PER MONTH.

Statement laid on the table in connection with the above question:

FILM ADVISORY BOARD.

Administrative Staff.

BUSINESS MANAGER:	L. T. Shivdasani	Rs. 600 p.m.
SECRETARY*		Rs. 250 p.m.
BOOKERS:	L. de Souza	Rs. 100 p.m.
	M. Desai	Rs. 100 p.m.
	D. Lobo	Rs. 60 p.m.
TYPISTS:	Miss de Monte	Rs. 60 p.m.
	S. Raghavan	Rs. 60 p.m.
PACKER:	Tukaram Gunaji	Rs. 20 p.m.
ACCOUNTANT:	H. Pereira	Rs. 100 p.m.
PEONS:	Sitaram Gopal	Rs. 20 p.m.
	Shanker Putlaji	Rs. 20 p.m.
LIBRARIAN:	S. Wadia	Rs. 60 p.m.

*Secretary resigned on March 15, 1941 and the post has not yet been filled.

WHO IS MISS RAMA RAU? AND WHY?

FILM UNIT.

OFFICER IN CHARGE OF PRODUCTION:	Alexander Shaw, £1,000 per annum plus Rs. 700 p.m.	
SECRETARY:	Miss Rama Rau	Rs. 200
DIRECTOR:	Bhaskar Rao	Rs. 500
CAMERAMAN:	J. Bodhye	Rs. 250
APPRENTICES:	G. Singh	Rs. 100
	E. Warrier	Rs. 100
	V. Mhatre	Rs. 100
PEONS:	Shivaram Shavant	Rs. 20
	Govind Ganoo	Rs. 20

RS. 87,873 AND OVER SPENT IN EIGHT MONTHS AND NO REVENUE.

Sardar Sant Singh: "What is the number of pictures produced so far and the amount spent on them and the amount of revenue received by way of returns?"

The Hon. Sir R. Maxwell: "Fourteen pictures have so far been produced at a cost of Rs. 87,873-11-0, exclusive of the cost of extra prints ordered as required. The films are supplied to exhibitors free and no revenue has, therefore been received.

OVER THREE LACS MORE TO BE SPENT

Sardar Sant Singh: "What is the list of pictures to be produced during the current year and money to be spent thereon from the Indian treasury?"

The Hon. Sir R. Maxwell: "Sanction has been given for the production of 12 ten-minute "shorts" and 12 five-minute "shorts" and for the "dubbing" of 12 English "shorts" and 6 American "shorts" dealing with the war, if suitable films are available. The amount to be spent thereon by the Central Government including the cost of extra prints, is Rs. 3,07,080 but the Ministry of Information have agreed to contribute to the cost of the ten-minute "shorts" on a £1 for £1 basis up to a maximum of £10,000 for 20 "shorts" and half the cost of these will, therefore be recovered."

CAN THEY REFUSE—IF THEY WANT TO?

Sardar Sant Singh: "What is the amount the British Ministry of Information has promised to contribute towards the salary of Mr. Shaw during his service with the Board? Do Government propose that, after the termination of his services at the end of the year as per his contract, a competent Indian will be recruited for the post?

The Hon. Sir R. Maxwell: "£1,000/-. The latter part of the question has not yet been considered but it is expected that the Board's own film unit will be able to carry on under an Indian director."

Sardar Sant Singh: "What is the guarantee that the British Ministry of Information will accept films produced by the Board after the return of Mr. Shaw, at the rates mentioned in the article published in the "filmindia" in its issue of February, 1941, on page 15 by Mr. Baburao Patel under the caption "Stop This Waste of Public Money?"

The Hon. Sir R. Maxwell: "The Ministry of Information have already approved of a list of subjects submitted to them and agreed to contribute half the cost of making them. There is no reason to suppose that they will not implement their guarantee."

CORRECT INFORMATION ABOUT INDIA.

Mr. Govind V. Deshmukh: (14th March 1941): "Was not this Film Advisory Board started with the primary object of helping war propaganda and showing war films so that the people may be educated?"

The Hon. Sir R. Maxwell: "Not only war propaganda, because dissemination of correct information and means of making one part of the Empire interested in another and giving correct information about other parts of the Empire—all those things help the war but their primary object is for the dissemination of correct information."

Mr. G. V. Deshmukh: "Have any war films been produced by this Film Advisory Board?"

The Hon. Sir R. Maxwell: "That is not the particular object of Mr. Shaw's visit. He will be dealing with Indian subjects."

Mr. G. V. Deshmukh: "Has this Film Advisory Board not produced any war films at all—no films dealing with war subjects?"

The Hon. Sir R. Maxwell: "As I explained in answer to part (a), we are not talking about the Film Advisory Board. We are talking about the technical expert on certain kinds of films."

Mr. G. V. Deshmukh: "No war films are produced? Is the Honourable Member definite about it?"

The Hon. Sir R. Maxwell: "What does the Honourable Member mean by war films? There is no war going on in India."

Mr. Govind V. Deshmukh: "The war has come to India."

MERELY FOR PUBLICITY, MR. DESHMUKH.

Mr. G. V. Deshmukh: (22nd March 1941): "May I take it that the original objects of the Board are to educate the countries overseas and to help war efforts?"

The Hon. Sir R. Maxwell: "Not quite primarily. They are to advise Government in the production of films both internal and external."

Mr. G. V. Deshmukh: "What particular use has the Government in mind when it says that these films are meant for internal and external use? What is the object in producing these films. For what use are they intended to be applied?"

The Hon. Sir R. Maxwell: "For publicity of various kinds and more publicity."

Mr. G. V. Deshmukh: "May I know if the Government has got any particular interest in mind? What is the sort of publicity they want?"

The Hon. Sir R. Maxwell: "The films that are produced cover a number of Government activities, both war effort and the performance of Indian troops in the war, their training and so forth, and the activities of various government departments of the country generally. In fact it is an effort to harness the film industry for the purpose of publicity which was not hitherto done.

Mr. G. V. Deshmukh: "May I suggest to the Government that it should have principally in view the idea of showing the war effort films within the country rather than the education of countries overseas?

The Hon. Sir R. Maxwell: "No. Both the objects are important."

Mr. G. V. Deshmukh: "May I know whether before these films are sent abroad for the education of other countries these films are exhibited in India and approved by the Indians in general?"

The Hon. Sir R. Maxwell: "The films sought to be produced for exhibition in other countries have not yet been completed. That is why Mr. Shaw was brought out."

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★ Pictures In Making

BOMBAY TALKIES

"Bandhan" had to be taken away from the Roxy to make room for "Naya Sansar" the new stupendous hit of Bombay Talkies, while in another theatre in the city "Punar Milan" is still running, gaining strength every week. "Naya Sansar" the new picture of Bombay Talkies has turned out to be another record-breaker and is expected to run several weeks wherever it will be released. In fact, it is considered to be the best picture ever produced by the studio.

At the studio Devika Rani has gone on the sets with a new social picture with Ashok Kumar playing opposite her. This new picture is expected to be ready at the end of June next.

PRABHAT FILM CO.

"Padosi" is still at the Central.

In the studios they are busy with the shooting of "Sant Sakhu" a socio-mythological picture under the direction of Messrs. Damle and Fatehlal. The new director Bedekar is busy with the script work of a social comedy.

FAMOUS FILMS (Nellore)

Final scenes are being taken of "Prem Bandhan" a social story in Tamil language. This picture is in several respects a stronger theme than "Dharma Patni" the previous hit of the producers. This picture is expected to be released sometime in the month of May.

FAMOUS ARUN PICTURES (Poona)

"Thoratanchi Kamla" a historical story of the times of Shivaji is awaiting release at the Majestic cinema in Bombay immediately after "Punar Milan".

At the studios they are on the sets with "Taj Mahal", another historical play, planned on a gorgeous scale.

NATIONAL STUDIOS

"Asra" a social story directed by Messrs. Chimankant and Lalit Chandra is expected to be on the screen early next month. The other pictures under production are "Kasoti" by Ramchandra Thakur, "Bahen" by Director Mehboob and "Nirdosh" by Director Virendra Desai.

WADIA MOVIETONE

After the spectacular release of "Raj Nartaki", the studio executives are concentrating on the production of "Bombaiwali", a Nadia thriller. Director Homi Wadia is busy with this picture which is likely to be ready by the end of May. But in the meanwhile "Manthan" the costume play will be released in Bombay at the Lamington Talkies.

Renuka Devi and Ashok Kumar team together for the first time in "Naya Sansar."

RANJIT FILM CO.

"Ummid" a social story directed by Manibhai Vyas got splendid reception at the Royal Opera House. Director Chaturbhuj Doshi, whose "Pardesi" proved such a big success only recently is now busy with a new social comedy, tentatively named "Lady Niranjan," the dialogues and songs of which have been written by that celebrated writer Pandit Indra.

Director Jayant Desai has already completed "Shadi" and will now proceed further with a new social comedy.

PRAKASH PICTURES

"Darshan", a social picture cast in an ambitious mould, has been completed and is awaiting release

Here is the Indian kitchen and its traditional kitchen heroine. Jyoti acts this so well in "Darshan" a Prakash picture.

in one of the local theatres, while another costume play with a mythological story has gone into production under the direction of Mr. Vijay Bhatt. This picture is known as "Bharat Milap." The songs of both the pictures have been written by Pandit Indra.

NAVYUG CHITRAPAT

"Amrit" the social story written by Mr. V. S. Khandekar is now ready for release and may be seen on the screen sometime in the month of May.

The new pictures that have gone into production are called "Sangam" and "Pundalik."

PARAMOUNT FILM CO.

Director Pessi Karani's "Akela" is ready for release and is expected to be on the screen sometime in the month of June.

Just at present producer Kikubhai Desai is busy with some crime shots while giving finishing touches to "Sheik-Challi", a social comedy.

TARUN PICTURES

Their second social "Prabhat" featuring Shanta Hublikar has proved a good box office draw at the Imperial cinema. The singing talent of Shanta Hublikar has been well appreciated and is giving the picture a considerable lift.

PANCHOLI PRODUCTIONS

"Khazanchi" was very well received in Bombay at the Krishna Cinema and is expected to maintain its reputation of success in the North by running a long time in this city. This picture has distinctive music with the result that it has become very popular.

ATRE PICTURES

"Charano-ki-Dasi" a social picture, in Hindi and Marathi, is expected to be completed by the end of April and after this a biographical story of the life of poet Kalidas will be taken for production.

MOHAN PICTURES

The pictures under production at this studio are "Taj Mahal" directed by Nanubhai Vakil and "Muslim Ka Lal" directed by A. M. Khan. Both the pictures are well on way and are expected to be completed by the end of June.

SELECT SERIAL SUPPLY

After their triumphant success in the exploitation of "Qaidi", produced by the Film Corporation of Calcutta, these distributors have secured the exploitation rights of another good picture called "Chitralekha", produced by the same studio. With Mehtab and Nandrekar in the leading roles, this picture also gives hopes of a remarkable success.

BRILLIANT PICTURES

Their first one "Sandesa" brings reports of good receptions from several stations all over the country. The second one is called "Prem Nagar" which is lying ready for release and is expected to be on the screen by the end of this month. With Bimlakumari and Husnabanu in the stellar roles, this picture which is produced by Mr. Bhavnani is expected to be a big hit at the Novelty Talkies in Bombay.

Some of the future pictures to go into production are called "Municipality" and "Sant Namdeo" the first of which will go on the sets by the first week of next month.

That is an automobile situation between two girls and that is why they are looking away. In "Ummid", Prabha and Nur Jehan are reported to be loving one and the same man.

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

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filmindia

VOL. 7 NO. 5
MAY, 1941

Editor: BABURAO PATEL

Stop This Tom-Foolery

"BEFORE the Spanish Civil War broke out it was astonishing to note the number of News Reel Theatres which had sprung up in cities like Barcelona and Madrid. There were at least a dozen delightful little modern theatres of this sort in Barcelona alone. You could go, and for the equivalent of two or three pence, have an hour of first-class short films. I think I am right in saying that every one of these News Reel Theatres was controlled by Germans, and that all the news films were of German and Italian origin. It never occurred to the British Foreign Office that the older ways of diplomacy needed to be supplemented by the use of modern inventions.

"In short, the thousands of Spaniards who received most of their education as to what was going on in the world through their visits to these places, received the Nazi point of view undiluted by any other", writes John Langdon-Davies in his book "Fifth Column."

Here is a splendid idea for war propaganda in our country—an idea which the Film Advisory Board ought to take up immediately and put into execution, if, at all, it is ever to justify its existence.

Every effort of the Film Advisory Board so far, to do useful war propaganda has proved abortive. All that the Board has done so far has been to produce some clumsy shorts about the primary training of the soldiers and the sailors and a couple of unconvincing short stories about whispers and propaganda. The soldier and the sailor stories have been so crudely produced and the other "original" stuff has been so much overloaded with the obvious that all these shorts defeat their primary purpose of propaganda.

The future subjects in view are equally disappointing with a story about the postal department, another about the transport, one on the industrial progress of India, another on irrigation, one about rowing on the Hooghli, another about a "screw" in the "Steel Frame" of the Government.

How amusing is this selection of the subjects? Even a darned fool from the streets can realize the utter futility of these subjects for war propaganda. But the members of the Film Advisory Board don't. And it is a pity.

On the other hand, the Films Division of the British Ministry of Information has produced: "Britain At War", the story of a nation's mobilization against invasion; "Channel Incident", picturising the Dunkirk evacuation; "Coastal Defence" showing preparation against attack; "Into The Blue," training air pilots, gunners and observers; "War and Order", on war time duties and training of Police Force and Home Guards; "Job To Be Done", on the use of civilian man power in war time; "Behind The Guns" showing civilians in war work in factories and industries, and many other useful subjects which have a direct bearing on the present war.

When one reads the list of war subjects taken by the Ministry of Information in England and compares it with the programme of the Film Advisory Board in India, he is compelled to observe the wide gulf between the objectives and the methods of the two institutions.

While the Films Division in London is contributing directly to the nation's war effort, the

Film Advisory Board in India is worrying about postmen and Hooghly pilots, thinking all the while, perhaps, that the postmen and the pilots are going to win this war for us.

Once again we insist that this tom-foolery must stop as it is neither helping us to win the war nor saving us the money.

The Government of India have sanctioned the production of 12 ten-minute shorts, 12 five-minute shorts and 18 dubbings at Rs. 3,07,080. "Filmindia" forecasts that all this money will ultimately result in a criminal waste unless the Film Advisory Board is entirely overhauled and reorganized with greater efficiency and wider outlook.

It is no use threatening us with the C. I. D., it would be better to put the C. I. D. on the track of the executives of the Film Advisory Board and make them work in the right direction. These executives need the warning and the whipping if we must win the war.

The entire production programme of the Board must be scrapped and another, more imaginative and intelligent one, must be prepared by people who know their job.

It would be a better idea to get copies of the films of the Films Division of the British Ministry and dub them with Indian languages, than to allow the Board to dissipate public funds in photographing postmen and pilots.

The Film Advisory Board should immediately prepare a scheme for building several News Reels Theatres in the big towns of the country and screen the latest war news reels there not only to give the correct war news to the people but to make the country more war-minded.

This would be really constructive war work and if the Government has to spend big funds this way, the people of the country won't mind it but we certainly object to the present wastage of funds by the Film Advisory Board.

News Reels are very effective and useful propaganda, because of the fresh news element in them apart from the vivid incidents.

But strangely enough this important item of war propaganda does not seem to have been well organized. The Film Advisory Board which is evidently the central organization to produce, distribute and control all film propaganda in this country has nothing to do with the dubbing and distribution of news reels in India.

The monopoly seems to have been given to Mr. C. B. Newbery of the 20th Century Fox Corporation and no one except Newbery and the Government of India seems to know the exact conditions of the contract.

Admitting, in fairness to Newbery's sincere efforts, that the news-reels have been doing very valuable war propaganda work all over the country, the exact relation of the 20th Century Fox with the Government should not be a matter of a state secret.

As the Government is regularly spending money on this propaganda activity by financing the distribution of news-reels, the public has a right to know how and under what conditions the public funds are spent.

In the absence of authentic information on this tie-up between Newbery and the Government, an opportunity is provided to scandal-mongers to spread all sorts of rumours about profiteering and suppression of bills etc. This type of talk should not be encouraged and the earlier, the Government issue a press communique to clear this mystery the better for all.

When the other members of the Film Advisory Board ask Mr. Newbery any questions about his news-reel contract, he threatens to walk out. We wonder why there should be so much secrecy about a perfectly legitimate business. Has Newbury something to hide? We hope not.

Producer S. Mukherjee, the real hero behind "Naya Sansar," shows how to do it in this splendid social hit.

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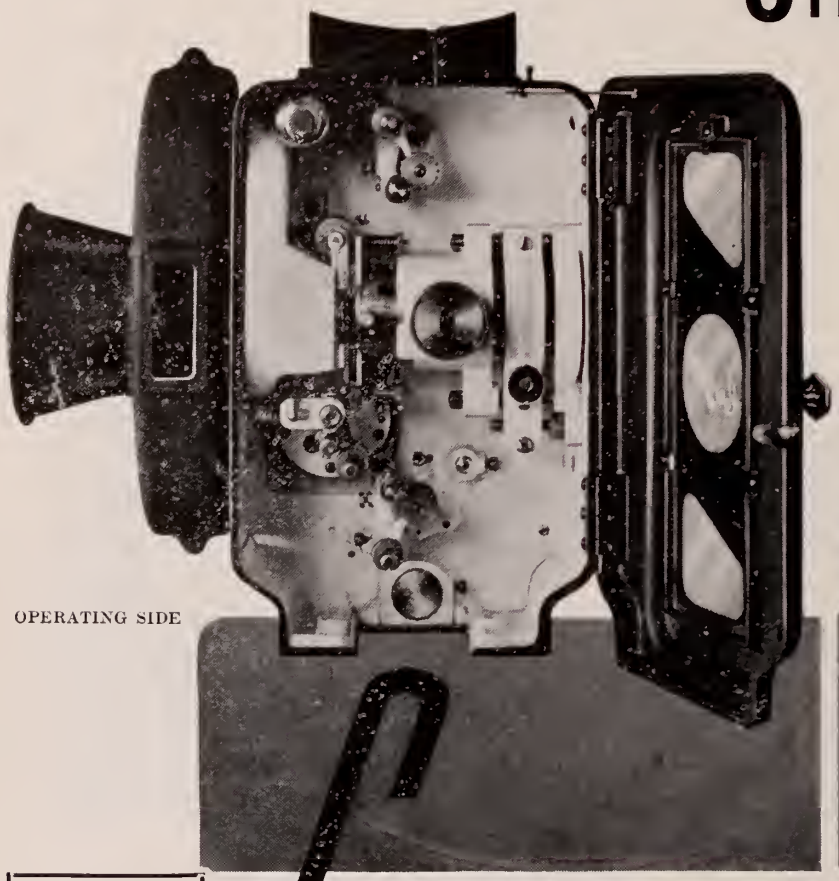

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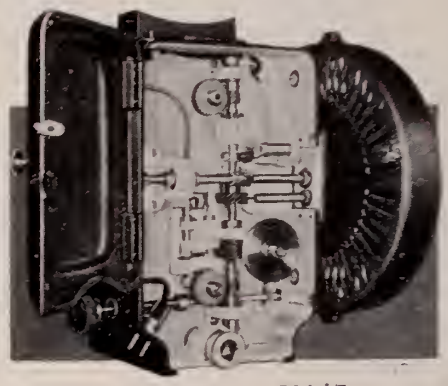

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● Neatest, cleanest mechanism ever built. Improved shutter operation. Scientific air circulation. Easy access. Ample working space. Automatic loop setting. High speed micrometer lens focusing. Framing, focusing and shutter timing knobs all in front of mechanism.

● Fewer gears than in any other projector. Driving shafts in grease-sealed ball-bearings, never requiring lubrication. Quiet operation. Precision machining. Tough, rigid frame. Extra strength where needed throughout. Only 3 points to lubricate.

WESTERN ELECTRIC CO. LTD., FORBES BUILDING, HOME STREET, BOMBAY

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

RIME IN PUBLICITY

In their unholy anxiety to catch the eye and get e attention of the public, film producers do all sorts d things. The owners of the cinemas also conspire with e producers in inventing new methods of publicity ery day and sometimes they do invent some novel thods which arrest attention.

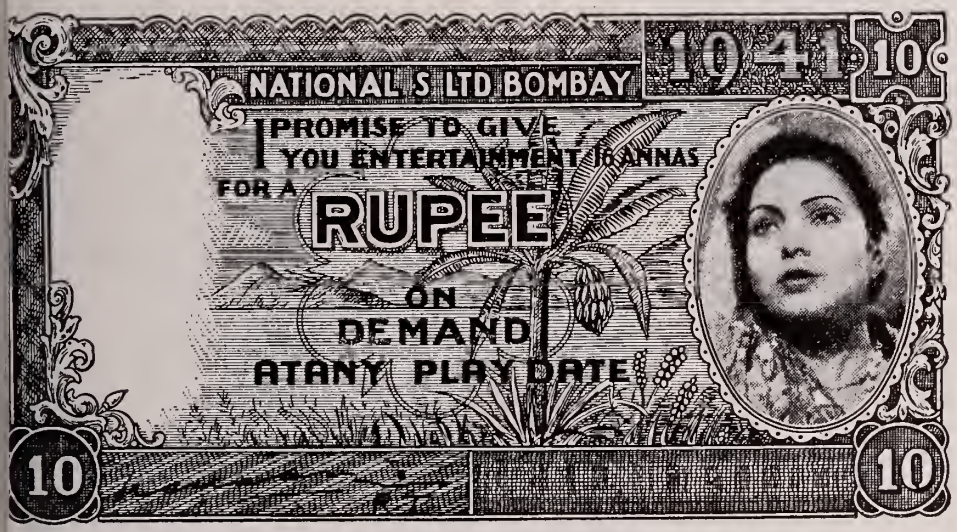
But it is high time that producers and exhibitors ould now take into consideration the moral and the al aspects of this game of publicity.

We reproduce here photographs of the "Currency Notes" advertising the film "Radhika" at the Royal Cinema, Amritsar. They are printed in blue and become a perfectly colourable imitation of the legal tender. These advertising notes are distributed by thousands every day and must naturally get into the hands of all sorts of people—literate and illiterate.

Imagine, one of the city sharpers getting hold of some notes like these, going to a far off village and passing the notes as legal tender.

With 9% literacy in the country, the man has not to travel far. Out of every hundred men 91 will accept the advertising note as a legal tender not being able to read what is written on it. It is thus that an attractive method of advertising may become a source and temptation of crime to some and many poor villagers may soon find out to their regret that they have been duped.

Who knows that this must have already happened, with Alfred Talkies of Bombay printing "Musafir" Currency Notes and Royal Talkies of



"Anything for money" seems o be the slogan of the film producers. Look out, they might even murder you for it someday. Here is a "Currency Note" advertising "Radhika". The note is a better production than the picture. It can "sell" in the villages where people don't read and write. In the place of King George VI is a film actress.

This is the other side of the "Currency Note" that might easily get the better of a poor villager. Doesn't it bring into ***ridicule*** *the regular legal tender?*

Beautiful Madhuri will be on the screen after a long time in "Shadi" a Ranjit picture.

Amritsar circulating by thousands "Radhika" currency notes. Doesn't this procedure lower the prestige of and shake one's faith in the regular tender?

If it does, what is the Governor of the Reserve Bank of India doing? He must criminally prosecute these offenders and issue a press communique warning the other would-be offenders.

Will the C. I. D. investigate this matter seriously and stop this nonsense? This colourable imitation of a legal tender also points out to criminally inclined people, how very easy it is to print counterfeit notes. Does that not provide an incentive to crime?

Are the authorities there only to punish crime and not to prevent it? The police will secure a more social purpose to their existence if they prevent crime.

We have the original of the "Radhika" currency note with us and it is at the disposal of the authorities whenever they want it.

THANKS! A. I. R. DELHI!

Sometime back, there were plenty of complaints against the All India Radio regarding their Air Reviews of Indian films. Producers thought that the A.I.R., as a Government institution, should not allow a single individual to air his own views. The authorities at the A.I.R. thought otherwise. So, the Bombay Station changed their reviewer and now think that t have solved the problem by bringing in a milder r

But the problem seems to have been really sol by the Delhi Station. For, the other day, on the April, I heard a beautiful broadcast of the film "P produced by the National Studios.

The commentator had summarised the story be tifully and punctuated it with suitable songs (on cords) from the film. The man just gave the story not his opinion and left the listeners to judge th for themselves.

I cannot think of a more sensible procedure in controversial subject like a film or a stage dr which reacts differently on different people at the s time.

I congratulate the Delhi Station for this enterp It is a beautiful compromise that doesn't commit A.I.R. in any way and it helps to make our films pular.

If the other stations can emulate this example give us two story summaries with songs every mo the producers will have nothing to complain about

AN EXPLANATION NECESSARY

It is now known to all that under the recomm ation of the Film Advisory Board, the Customs auth

Ishwarlal, smiling and gay as ever, graces the sc again in "Shadi," a Ranjit picture.

es have allowed certain foreign film distributors to import into the country several copies of "The Great Dictator," Chaplin's picture, and two copies of "The Confessions of a Nazi Spy" free of import duty. It was considered by the Board that these pictures would be very useful for propaganda work and should be shown all over the country as quickly and as widely as possible.

We agree with this view taken by the Film Advisory Board and support the Board's recommendation for bringing copies of these films into the country without taxation.

But we understand that the United Artists who distribute that eminently successful film "The Great Dictator" in India, have been using this film as a lever to book their other pictures which are not being taken by the exhibitors in the country for one reason or other.

They are reported to have said to one exhibitor as follows: "You will only get "The Great Dictator" after you show three other films of ours."

We hope this is not true and we would willingly print a contradiction to the effect if the United Artists choose to do so. But if the report received by us is true, then the very purpose of propaganda for which these copies were allowed to come into the country, free of import duty, stands defeated, apart from the moral issues involved in this coercion of the exhibitor.

Mubarak, smart and polished, gives a popular performance in "Naya Sansar" a Bombay Talkies' hit.

Auzurie, this well known dancer, gives some spectacular pieces in "Naya Sansar" a social hit of Bombay Talkies.

We are told that five copies of "The Great Dictator" have been allowed into the country free of duty and we would like to know how many bookings on the said copies have been executed to take full advantage of the propaganda value in the said picture, since the copies arrived into the country.

In any case, it would be highly immoral to use this great picture with its tremendous mass appeal as a lever to increase individual profits in these times of emergency. Even Mr. Chaplin, the producer, has dedicated the entire profits of the picture to the country's war effort. Is that not an indication to the local distributors to realize the true spirit in which this picture is produced and exploited?

We hope that an explanation with a statement of bookings will satisfy those who suspect people of profiteering and moral blackmail.

Likewise, we would also welcome a statement of bookings on "The Confessions of A Nazi Spy", particularly on the two free-of-tax copies.

No one dreams of doubting Mr. A. A. Walter's (General Manager of Warner Bros.) honesty and cre-

dentials. In fact, his family's conscientious war effort, his own and his charming wife's, is already known to one and all. And yet, one would expect an honest, straightforward gentleman like Mr. Walter to issue a statement of bookings on the tax-free copies, if not to prove his own honesty, at least to set an example of honesty to others. We would welcome this statement with open arms and give it a wide publicity.

In the meanwhile the Europeans in the film industry will do well to remember what the Editor of the "Times of India" says in its issue of the 29th April:

"The unpleasant fact is that as a whole the British community in India is contributing much less to the war than their kinsmen anywhere else in the Empire, and less, much less, than America.'

This being a Britisher's verdict on his brother Britishers in the country ought to wake up all. And one way to do so is to place all the cards on the table.

A REQUEST TO OUR READERS

In this issue has been enclosed a Readers' Research Questionnaire with a Free Return Postage Envelope and for the first time all the readers of "filmindia" are asked to take a definite part in the general policy of giving a better "filmindia" every month.

This questionnaire is the outcome of a wager between our popular editor and a friend of his. Whenever Baburao Patel speaks he insists on calling his readers very intelligent and loyal. It seems that the other party has challenged this statement and a Questionnaire has been evolved to prove Baburao Patel's claim.

It is now up to the readers of "filmindia" to back their popular editor by returning a record number replies to the Questionnaire. Incidentally, it is in their own interest to do so as the future issues will be considerably influenced by the results obtained in this Readers' Research. So if you want a better, more interesting "filmindia" from month to month in future, please do your bit.

BABURAO PATEL ELECTED UNANIMOUSLY

The second Annual General Meeting of the South Indian Film Chamber of Commerce was held on the 9th April 1941 and the following office bearers for the next year were elected.

President: Mr. K. Subrahmanyam; Vice Presidents: Mr. M. T. Rajen; Mr. H. M. Reddi; Mr. J. Bannerji; Mr. G. Ramabrahman; Secretaries: Mr. P. K. Viswanathan; Mr. K. J. Mahadevan; Treasurer: Mr. S. Soundararajen.

EXECUTIVE COMMITTEE FOR 1941—42

Messrs. C. P. Sarathy, S. Moreshwar, Jayantilal Thakore. S. A. Sami Pillai, J. R. Patel, K. S. Narayan, Akbar Fazalbhoy, V. Shantaram. Baburao Patel, Editor, "filmindia", W. G. Osmond, B. N. Reddy, Y. V. Rao, C. Parthasarathy Naicker, L. L. Patel, Nashwan Irani, S. B. Kapadia, K. Viswanathan, Haribhai Desai, K. P. Mahadevan, Serukalathur Sama, W. J. Moylan, Dinshaw Tehrani, T. V. Neelakantam Pillai, K. A. Ganesh, V. Sitaraman, T. S. Ramanathan, K. S. V. Ramani, K. R. Narayan, M. N. M. Pavalar, Srimati R. B. Lakshmi Devi, Srimati P. Kannamba and Srimathi C. A. Radha Bai M.A.M. Litt.

A new addition to the Executive Committee is our popular editor, who was unanimously elected.

MYSORE MUST TELL US

The Mysore State has taken objection to the trenchant remarks of Miss Rita Carlyle in her article in the issue of April.

RITA CARLYLE

Mr. Da Costa, Private Secretary, to the Dewan of Mysore, is surprised that some statements of Miss Carlyle, which according to him are inaccurate, should have been allowed to appear in "filmindia."

Well, we can't blame Miss Carlyle much, because she gave her first impressions of what she saw in Bangalore and Mysore. The Mysore State does not seem to be having a Tourist Department to contact visiting journalists and show them over the development of the State. If they had, Miss Carlyle would not have been left alone to gather her own impressions. In all foreign countries, visiting journalists are contacted by the Tourist Departments and explained things in the right way, because journalists write about what they see. If Mysore is to be called modern, the State must immediately organize an efficient Tourist Department without forgetting to provide for a decent hotel and an uptodate guide to the State and its activities.

Anyway, Miss Carlyle is herself very pleased with the objection which the Dewan's Secretary has taken. She now knows that the State has several industries in full swing such as: the Bhadravati Iron and Steel Works, The Mysore Sugar Factory, The Mysore Paper Mills, The Silk Weaving Factory, The Cement Works, The Match Factory, The Chemical Factory, The Sandalwood Oil Factory, The Electric Factory, The Porcelain Factory, The Mysore Glass and Enamel Works, The Soap Factory and The Mysore Spun Silk Mills.

But beyond the sandalwood oil and the soap, Miss Carlyle has neither seen the Mysore matches nor the Mysore sugar and she knows that with the present shortage of foreign paper, she cannot use the Mysore paper for "filmindia". The State has supplied us with imposing names but one wonders whether Miss Carlyle's original remark, "The State has created numerous models but it is time now that the models start growing into big industries", can still be challenged.

The one way to do so would be to find and be able to buy the different Mysore products in the All India markets.

And I know, being a smoker, that you don't yet get a Mysore Match in the Bombay shops.

The Dewan's Secretary goes on to quote many other social and cultural activities of the State to disprove the statements of the Editor's Secretary.

We are inclined to believe the Dewan's Secretary, as Miss Carlyle is not insistent, but as she says "Oh, what use are all those things if no one knows them? Why keep them a secret?"

Indeed, why? If the State has spent millions in all these activities, shouldn't it shout about them and tell so to the world?

And in her article Miss Carlyle has given the idea, **"A number of advertisement films of the Mysore State, its gardens, its democratic rulers, its beautiful climate, its forest resources, its industrial possibilities, its people, its mineral wealth, etc., etc., should be immediately made and shown all over India to attract people to go there and settle."**

This idea is modern and it is in vogue in all the modern nations of the world. What stops Sir Mirza Ismail from putting it into execution?

The multi-sided story of the Mysore State in films will be a better reply to Miss Carlyle than an official protest.

In the meanwhile "filmindia" is glad to learn that the State of Mysore is so progressive and so touchy about its prestige. It should be that way.

BRAVO! CHUNI LALL

In refreshing contrast to the muddle and the mismanagement prevalent in some public limited film companies, the Bombay Talkies Ltd., seems to wax stronger from year to year. This company is to-day so well established and stabilised that at its Sixth Ordinary General Meeting recently held, the company has been able to show a nett profit of Rs. 90,737-7-0 during the last year.

Rai Bahadur Chuni Lall

And from this nett profit, it will pay its Preference Shareholders a dividend of 7% wiping off three years' arrears and will distribute the rest of the amount by giving a half month's salary as bonus to one and all in the staff irrespective of their position.

If we remember that only six years back, the Bombay Talkies began its work with a bare five lakhs in hand, for studio, production, publicity and other things and after scrapping "Narayani" in which nearly a lakh of rupees were sunk, the company still shows this progress, it must be having an excellent organization and management.

Thanks to the irresistible Rai Bahadur Chuni Lall, without whose business acumen the Bombay Talkies Ltd., would, perhaps, still have been in the wilderness like other companies with larger assets and cash in hand.

In the world of motion pictures in India to-day, the Bombay Talkies Ltd., is easily at the top. The spectacular success of pictures like "Kangan", "Bandhan", "Punar Milan" and "Naya Sansar" has not only improved the status and stability of the producers but it has saved the entire film trade in the country from crashing. Theatres, all over the country, which only a year back were thinking of closing down due to bad times, have been revived and the exhibition industry in the country has been saved by the several terrific box-office hits produced by the Bombay Talkies.

If only the other producers will emulate the example of the Bombay Talkies Ltd., our film industry in general will soon look up and take its legitimate place in the indigenous industries of the nation.

In the meanwhile, let us wish Bombay Talkies a greater glory. It is well deserved.

I wish they had not put her in shorts in "Ummeed" and yet Nur Jehan and Ishwarlal make the best of their looks under good direction.

THE BEST OF THE NEW SEASON HITS ARE FROM WARNERS! THEY KEEP ON COMING....ONE AFTER ANOTHER!

ERROL FLYNN
in his first modern adventure in three years
FOOTSTEPS IN THE DARK
with BRENDA MARSHALL

The 'Dodge City' of the North
RIVER'S END
with
DENNIS MORGAN - GEORGE TOBIAS

EDWARD G. ROBINSON — IDA LUPINO — JOHN GARFIELD
in Jack London's great novel of terror afloat
THE SEA WOLF

FOUR MOTHERS
with
PRISCILLA, ROSEMARY AND LOLA LANE
GALE PAGE, JEFFREY LYNN, CLAUDE RAINS, EDDIE ALBERT, MAY ROBSON

BETTE DAVIS
topping her past performances in
THE GREAT LIE

Action and thrills in plenty as the
WAGONS ROLL AT NIGHT
with
HUMPHREY BOGART - SYLVIA SIDNEY

BETTE DAVIS - JAMES CAGNEY
together in action in
BRIDE CAME C. O. D.

FLIGHT FROM DESTINY
The most discussed film of our time with
GERALDINE FITZGERALD - THOMAS MITCHELL
JEFFREY LYNN - JAMES STEPHENSON

GARY COOPER
comes to Warners for his greatest hit
SERGEANT YORK

MIRIAM HOPKINS
in the greatest role of her career
THE LADY WITH RED HAIR

MERLE OBERON
DENNIS MORGAN - RITA HAYWORTH
in
AFFECTIONATELY YOURS

IDA LUPINO - JOHN GARFIELD
in an Anatole Litvak Production
GENTLE PEOPLE

THE STARS

HUMPHREY BOGART
GEORGE BRENT
JAMES CAGNEY
GARY COOPER
BETTE DAVIS
OLIVIA DE HAVILLAND
GERALDINE FITZGERALD
ERROL FLYNN
JOHN GARFIELD
RITA HAYWORTH
MIRIAM HOPKINS
PRISCILLA LANE
IDA LUPINO
JEFFREY LYNN
BRENDA MARSHALL
DENNIS MORGAN
WAYNE MORRIS
MERLE OBERON
GEORGE RAFT
RONALD REAGAN
EDWARD G. ROBINSON
ANN SHERIDAN
SYLVIA SIDNEY
JAMES STEPHENSON
and more!

★

THE DIRECTORS

LLOYD BACON
CURTIS BERNHARDT
MICHAEL CURTIZ
RAY ENRIGHT
EDMUND GOULDING
HOWARD HAWKS
WILLIAM KEIGHLEY
ANATOLE LITVAK
LEWIS SEILER
VINCENT SHERMAN
RAUL WALSH

THEY MAKE OUTSTANDING PICTURES FOR

WARNER BROS.

VEENA—

Probably named so because of her sweet singing voice, this starlet of National Studios plays an important role in "Kasoti" a social picture.

"COMMONSENSE CROSSWORD" No. 212

Numerous Commonsense Crosswords fans have requested us to run a special Competition comprising a Five Figure First Prize, handsome awards for Runners-up *and an entry fee of Re.1 for 2 entries.* Next week's offer provides the answer to those friendly solicitations. Headed by a covetable alternative First Prize and supported by a generous sum for Runners-up and unlimited extra awards extending to solvers whose entries contain up to four errors, this Competition offers you a golden opportunity of swelling your bank balance for a very small outlay. The chief expenditure required is a painstaking study of the Clues, and in this connection you cannot afford to ignore the Practice Square below.

CLUES ACROSS

1. Everything most this to liberty loving people is at stake in the present war
4. Slang term for jollification
8. To steal
10. Many Commonsense Crosswords competitors have been successful with their first this
11. Missiles
12. Women are prone to be easily touched by man who looks this
13. No firm can afford to disregard complaints about these for long
15. It is generally upsetting to lose one's this
16. Narrow-minded persons are seldom able to condone such an offence
17. Curve
19. Reversed spelling of word meaning *to observe*
22. Generally speaking, men tend to view woman who has exceptional this with disfavour
23. Gardening implement
25. Jumbled spelling of *nice*
28. How quickly forgotten are many of the things which this us !
29. People who think chiefly of this seldom seem to know much contentment
30. Stupid
32. Series of years
33. Envy and jealousy often have the effect of making a person this
34. Venomous serpent
35. Not uncommonly a large one causes a person dismay
36. Such a woman often reveals surprising efficiency in an emergency

CLOSING DATE, MAY 23rd.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in issues of May 4th and 11th.

Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of May 4th or 11th will be accepted.

CLUES DOWN

1. Parched
2. Church
3. How often does such an approach defeat the purpose of a request
4. Intermediately in place or time
5. Crazy
6. Colloquial term for punishment
7. Keep yours well open for traps in these Clues
9. Ancient
14. Conspicuous one on the face is apt to be very disfiguring
15. Sometimes has a deleterious effect on character of immature young man
17. Jumbled spelling of *banana*
18. Rhythm in sound
20. Owing to the war "_____" jokes seem to be very amusing these days
21. Worldly cynics are seldom fooled by these !
24. Common cause of dissension
26. Short, sharp note
27. Persons with this kind of manner are sometimes rather intimidating
31. A lover's devotion often makes a girl feel this

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Shewak Ramchandani (Mirpurkhas)

Do you love Miss Rita Carlyle?

Don't I? Who wouldn't? She is such a fine worker that I would miss her.

M. Prasad (Patna)

Is Miss Pradhan of "Civil Marriage" the same person who acts in "Punar Milan"?

Yes, the very same. She lived her role in "Civil Marriage", but I doubt whether she will fulfil the promise of "Punar Milan."

R. D. L. Murthy (Masulipatam)

I want the original photo of Leela Chitnis?

I doubt whether you can get the original now, but write to Mr. Gvalani of Chitra Productions, Dadar and he will send you a copy of the present one.

Tehmul Elavia (Bombay)

Why do I get "filmindia" so late every month? I get other film magazines in time.

The very weight of articles in "filmindia" affect its speed in transit, that is why you get it late. The other film magazines haven't to face this problem.

Om Prakash (Barreily)

Am I so unfortunate that I can't get a reply from you? All that I want are the addresses of Leela Chitnis and Snehaprabha Pradhan.

No your misfortune will begin when these charmers won't reply. The first one is staying at Shivaji Park, Dadar, Bombay and the second one at Fereira Mansions, Mahim, Bombay.

T. B. Kunhu (Pappinisserri)

I find in film periodicals bachelors asking questions about film girls but I don't find maidens asking about actors. How is that?

In India, to every possible maiden, there are at least twenty sex-starved bachelors. Why should the maidens worry when they have so much talent at home?

M. Ramiah (Mysore)

Kindly tell me where Director Kardar is at present and what is his monthly pay?

There is no kindness required in this. Kardar is supposed to be with Circo Productions and though his pay is in the neighbourhood of Rs. 3,000|- a month, the point is whether he is paid.

D. N. Pajnigar (Poona)

Why do our film actresses have a "miss" prefixed to their names?

Thank heaven, they don't have "virgin" mentioned in brackets. You shouldn't look the gift horse in the mouth.

Govind T. Jagtiani (Hyderabad)

I want to get a nice photo of Miss Yasmin?

Then you will have to X-ray her heart. That is where she photographs best.

Kalka P. Saksena (Bhopal)

What is your position in the film industry?

To the producers a menace, to the workers a solace, to the film girls a caress and to myself a duress.

Miss Malathi Veerachari, a South Indian charmer who distinguished herself by an excellent performance in "Sumangali."

A Balaji and Gubbi Films Production

SUBHADRA

(in Kanada)

Featuring:

Artists

Vinodarathnakara versatile Comedian
G. H. Veerana
C. Honnappabhagavathar

Mysore Palace Asthana Sangeetha Vidwan
B. DEVENDRAPPA

B. Raghavendra Rao, Vasudev Girimaji, D. Jaya Rao, H. Ramchandra Sastry

Srimathi **B. Jayamma, G. S. Maalathamma, Ganarathna Gangu Bai** (Guledgudda) **Gangu Bai** (Gokak) **Nagarathnamma, Rama Bai**

Story By:
B. Puttasamiah

Songs Composition By:
Kavikesari **B. Narahari Sastry**

Special Songs By:
Sangeetharathna **Mallikarjuna Mansoor**

Music Direction By:
H. R. Padmanabha Sastry

Orchestra By:
Mysore Asthan Sangeetha Vidwan
B. Devendrappa And Party
and
M/S Famous Aruna Studios Party

Dances By:
Srinivasa Kulkarni B.A. and Party

Photography By: **Vasudev Karnataki**
Art-Direction By: **Bal-Gajbar**
Recording By: **Bal-Chavan**
Production Manager: **C. Subba Rao**

Direction By: **P. PULLIAH** B.A.

Ready for booking. For particulars apply to

BALAJI & GUBBI FILMS, Gandhi Nagar, Bangalore City.

N. V. Chary (Tirupati)

I want to become the Baburao Patel of South India. Is it a good idea?

It is a suicidal idea and you can be charged for attempting to commit suicide. The film industry can hardly suffer one Baburao Patel, why add another.

Miss Shobhana Modi (Surat)

I have seen "Dushman" twenty six times and "Zindagi" twelve times and yet I desire to see both the pictures again.

Now pay a visit to the nearest lunatic asylum. There is one in Thana near Bombay.

Hari K. Sharma (Jubbulpore)

What has happened to the English version of "Raj Nartaki" produced by Wadia Movietone?

The fun is that nothing has happened to it yet.

These two charmers lend sex appeal to "Narad Naradi", a Saraswati Picture released by Famous Pictures.

Brij Mohan Lal (Aligarh)

In which picture is Mr. Kishore Sahu coming after "Punar Milan"?

He was talking of a picture called "The Nest." But he seems to have made a nest of his own in Nagpur away from his wife who is in Bombay, working in the Ranjit.

M. A. Vora (Drug)

When I saw Leela Chitnis in "Kangan", I became senseless. She has stabbed my heart with her charming eyes.

Well, Leela is not a medical student to be interested in dead bodies.

S. Mahavir Pd. (Secunderabad)

I found the photography of "Punar Milan" not up-to the standard. Do you agree with me?

Well, I do, but Pareenja, the cameraman does not. And he even went and told Devika Rani when I wrote about it.

D. C. Jain (Hardoi)

At the parties you have, are you received warmly because of your charming secretary or is she received so because of you?

That depends on the party. If the average age of the party happens to be over 40, Miss Carlyle paves my way to the warmth of the reception, but if the average is between 18 and 24, I help her to be popular. Rather strange isn't it but between us two we manage the shows and wriggle out pretty well every time.

M. M. Moorthy (Anantapur)

Why are you so fond of Miss Snehaprabha Pradhan to give her such a star boost every time?

I am in love with her intelligence and talents. I think, she is the most intelligent girl on the Indian screen today and no exceptions. But I hate her sharp tongue.

A. Khalique (Nagpur)

Compare and contrast the New Theatres with Prabhat?

Where is the New Theatres?

B. Ram Prasad (Durban)

Do you know that it is better to be a Jew in Germany than to be an Indian in South Africa, as we are treated worse than cats and dogs by the "Whites"? Why don't some of our directors take up a subject on the segregation in South Africa?

This is a subject for a political agitation. A film sells on entertainment and what entertainment can the Indians get out of their own miseries? On

the other hand, the conscience of the "Whites" can't be aroused so easily. They will let it rest by banning the picture. You forget that we are still slaves. The day we become a free nation, it is a matter of a few hours to remedy all such grievances. And the white man then, being essentially a merchant, will invite us to share at his dining table. But between then and now there is a big gulf which can only be bridged by the dead bodies of Indian patriots. All that you can do is to keep your body ready to help to fill the gulf.

Gilbert T. Christy (Coimbatore)

On the technical side of the film industry in India, who is the best man in the country? Don't you think Shantaram takes the place of honour?

No. Shantaram is the second best. I would consider Nitin Bose of New Theatres as the best in the country.

K. M. Usman Data (Bhatkal)

What is the mother tongue of Miss Madhuri?

Miss Madhuri is an Anglo-Indian girl, her first cry therefore was in English. But she has learnt Hindusthani pretty well now.

C. P. Verma (Chopra)

Who is your most intimate friend among the directors of India?

Devaki Bose.

In case, you are sent to jail, who will be the next editor of "filmindia"?

An old friend of yours, K. Ahmad Abbas.

Is Prabha, a Kayastha girl?

Who cares, so long as she is a girl and a charming one.

S. Venkateswara Rao (Vizagapatam)

How did you like your South Indian tour?

Excellent. The people I met were good to me and they didn't bother about finding out whether I really deserved or not the warm welcome they gave. They are good, trusting folks who took me at my face value. But since my departure from Madras many others, who had not met me, have found in me several questionable qualities such as ingratitude, impulsiveness, rashness etc.,—incidentally, all human weaknesses. My only consolation is that South India now knows me better through the friends and the foes. My feeling however about those who are using columns and columns in abusing me, is that they are wasting time. It is now too late to try and reform me.

Is there any difference between the studios in the South and the North?

None in their structure but a lot in their purpose. Out in the South, though they have well equipped studios, they don't produce good pictures generally. The story is different in the North.

How do you like South Indian film technique?

Quite good as the South Indian film technique but not much as film technique (barring "Sumangali" which tells a different story and the solitary one). It is high time that Reddy, Ramnath and Sekar should open a school to teach others.

The local pavement critics, instead of shouting at me and wasting time in insisting on Tamil being a sweet language, should shout louder about the improvement of the technique in their films and compel the producers to do something about it.

Critics should remember that when dogs bark at dogs, the crowds are entertained and dogs don't improve.

If the critics in the South have half the guts I have, they will first put their own house in order. The producers in the South, though not enterprising, are gentle folks in comparison with the guys I have to deal with in Bombay. I invite the best screaming quill-driver of the South to Bombay and ask him to make an impression. That buddy will soon realise that the game is different here and can't be played with mere "Iddli and Dossa."

People are known by the results they achieve.

Bibbo gives a kitchen glimpse in "Akela" a social picture of Paramount.

P. L. Narasimharao (Masulipatam)

Which is the better picture between "Bandhan" and "Woman"?

"Woman", though "Bandhan" paid back more money.

Syed Kazim Ali (Aligarh)

In Miss Carlyle's "Confessions", she has expressed a fear of Kardar and Nanda embracing her. What was the harm if they had embraced her. as they did in your case?

Only a couple of ribs of Miss Carlyle would have broken and Nanda and Kardar would have had their hearts broken. Wouldn't that have been too bad?

Ramchandra Asthana (Roorkee)

What is your idea about the English version of "Raj Nartaki"?

That it is a waste of labour and money—That is my idea, my opinion, I'll give you after I see the picture.

Ramakrishna J. J. (Karachi)

I was very much disappointed to see the way tennis was played by Baburao Pendharkar and the heroine in "Lapandav" a Marathi picture. Wasn't it a mockery of the game?

Well, Baburao Pendharkar is not so good with the tennis ball. But the game in "Lapandav" may have been spoiled because Baburao was watching the heroine.

I sent a registered letter to Snehaprabha Pradhan and it was received by Kishore Sahu. What does this show?

That your letter was sent during honeymoon days. Try another one now, and you will obtain her autograph.

S. Prasad (Gaya)

Is it lewd and licentious to act in films?

Heavens, no! It is good and gracious.

Sudhir Kumar Ghoshal (Mirzapur)

I happen to be the cousin of Ashok Kumar and I have been writing to him several letters but getting no reply. Why is it so?

In case of any other man but Ashok, I would have said that stardom has gone to his head. But Ashok is so damn modest that no one can accuse him of a swollen head, though he is sometimes childishly petulant. Well, Ashok has been so busy these months with "Naya Sansar" and now with the new Devika picture, that I don't blame him for not writing to you. He is getting three months off after the present picture and I am sure, he will make up for all his sins.

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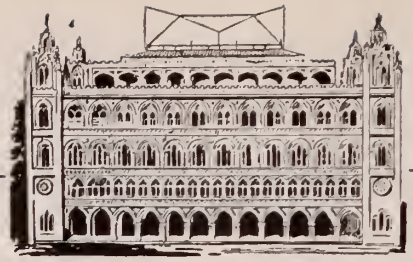

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The Film Advisory Board Affair

A Potential Danger To Industry

Replace The Incompetent Staff

By: V. A. Gaitonde

[*In this letter to the Editor, Mr. Gaitonde points out the inefficiency of the present executives of the Film Advisory Board and appeals to the Government to overhaul the entire machinery—The Editor*].

I take this opportunity to heartily congratulate you on the stand taken by you in exposing the maladministration of the Film Advisory Board, and I think my sentiment will be echoed by all those who have the nationalist outlook, and by all those who are sincerely interested in the progress and the development of the indigenous film industry. Whatever the interested parties may have to say,, I for one have been convinced beyond doubt by the facts that you have published, which incidentally fully corroborate with the information in my hand, that the attitude you have adopted is right.

PROVOKES WIDE SPREAD CONDEMNATION

In fact, it is in the interest of the country in general and the film industry in particular that the inherently unreasonable and unbusinesslike methods of the Film Advisory Board ought to have been thoroughly exposed by our film journals; it is in the fitness of things that the "filmindia" should take the lead and bring to the light those facts concerning the board and its personnel which cannot but provoke wide-spread condemnation of the Film Advisory Board.

But the question that occupies the mind of every one interested in the film industry is, what our leading exhibitors, distributors and producers are doing in the matter? By what means they are going to render effective help to "filmindia" and assert themselves in the interests of the film industry itself? Or, is it to be taken for granted that this question of the Film Advisory Board is not deemed a worthy cause of fight by our Film Magnates?

So far as I am aware the bosses in the film industry are sleeping over the question; hardly they are alive to its gravity and importance. Naturally,, any talk of marshalling all resources to combat the harmful activities of the Film Advisory Board would be of no purpose as far as our film "Bosses" are concerned. Here let me point out that nobody would be more pleased than myself if my observations about film "Bosses" go wrong and if some of them do stand by "filmindia" in the campaign it has launched against the Film Advisory Board.

Mr. V. A. Gaitonde, General Manager of Brilliant Pictures Ltd.

OUR "STILL BORN" SOCIETIES

Yet, I have my own misgivings. After all these years in the film industry I can say with authority that in our country there are several institutions and societies living like parasites on the motion picture industry and yet vociferously professing to promote the development of the Indian films. These parasites, as I call them, have always shown the attitude of a 'still-born' child of the industry whenever occasions arose for launching active campaigns against certain unhealthy policies or administrative measures concerning the film industry in our country. These parasites have done great disservice to the industry on which they have thriven and ought to be severely censured.

INCOMPETENCE OF THE STAFF

Whether or not the vested interests and parasites take any part in this campaign, the fact remains that the Film Advisory Board, as the "filmindia" has already stressed, far from helping the development of the Indian film industry is undermining its own natural course of progress.

Without attributing any motives it is manifestly clear that the profound ignorance of the persons who selected the staff of the Film Advisory Board is mainly responsible for the present state of affairs.

Sheik Mukhtar and Swarup Rani create a thrilling drama in "Sister" a social picture of National directed by Mehboob.

★ Exhibitor's Crisis ★ Surmounted!

—With the Prolongation of War every Exhibitor is worried as to how to get the quota of Films to run his Theatre successfully throughout the Year—He's faced with the crisis of the shortage of Films—To surmount this crisis, to maintain the quota of indigenous Films and its High Standard.

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A scathing satire on the Local Self-Government

Based on the Stage Play By:
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BRILLIANT PICTURES' PRODUCTION

BRILLIANT PICTURES' PRODUCTION

Several examples illustrated by "filmindia" tell their own story vividly and convincingly, and instances are not lacking whereby one can easily show the incapability and incompetence of the selected staff.

Individually none of the persons on the staff is to be blamed, but can one say the same thing about the persons endowed with the power to select? Be that as it may, here is an instance which effectively throws some light on the workings of the Board.

As the readers of "filmindia" already know, Bhaskerrao Amembal is one of the members of the staff selected to produce films for the Board. It is now learnt that Bhaskerrao has been entrusted with the production of a 'short' film depicting the industrial progress of our country. They deemed it fit to ask Bhaskerrao to do this job without worrying whether he can tackle the subject entrusted to him.

In the face of these facts, how Bhaskerrao was chosen as a producer and how he is assigned the job of producing a film on country's industrial progress, a subject of which he is perhaps profoundly ignorant, are matters that pass one's comprehension. Perhaps, rational mortals like us cannot divine the methods of the great selectors. Lest my points be misconstrued I take this opportunity to warn all those who may be led away with the idea that I have a personal prejudice against Bhaskerrao or anybody else. It is not the question of individuals, it is the question of the policy and the principle that the Film Advisory Board have adopted.

POTENTIAL DANGER TO INDUSTRY

Besides, these short films which the Film Advisory Board will be soon putting into market (some of them, alas, have already been released) would only spoil the name of our film industry, and in addition they would considerably impair the future chances of short films produced by incompetent men can be well imagined. And our audiences who are not accustomed to see short films when they behold these short films, their reaction will be against all short films. It is for this reason that I say that the activities of the Film Advisory Board constitute a potential harm to our film industry.

REPLACE THE STAFF

Already the film industry has heavily suffered because of Government's apathy towards it, but that was only a negative set back. Now when the Film Advisory Board is dabbling in film production in an unbusiness like and incompetent manner, the film industry cannot afford to be indifferent to this potential danger. It must launch a more vigorous campaign that it has ever done before to impress on the Government the necessity of changing the Board's executive staff, and replacing it with men who know their job.

If documentary films are to be made, who would not welcome their production? But if they are going to be produced at all, is it not necessary that those who are experts in producing them and those who have a thorough knowledge of the subjects selected for such films should be entrusted with that work?

At least on this point there can be no difference of opinion, and in bringing home this point to the authorities everyone must join hands with "filmindia", assisting it to carry on the campaign to a successful conclusion.

That is a beautiful dance in "Shadi" a Ranjit picture. Though we don't see the face of the dancer, we hope, it is as sweet as the figure.

Coming Shortly

NATIONAL STUDIOS

SARDAR AKHTAR

Acclaimed the best actress of 1940

IN A NEW KIND OF ROLE

IN

NATIONAL STUDIOS' FIRST COMEDY

ASRA

Directed by { LALITCHANDRA MEHTA and CHIMANKANT GANDHI

Under the Supervision of MEHBOOB

The Cast includes :—AMAR, HUSN BANO, WASKER, BHUDO ADVANI, KANHAILAL, LALL, ANSARI & Others.

★ ★ ★ ★

WATCH FOR ANNOUNCEMENT OF DATE & THEATRE

NATIONAL STUDIOS

Shantaram May Be Great But — Don't Bother With Realism

We Want Colour And Entertainment

By: **Debi Singh (Durban)**

*(In this letter to the Editor, the writer challenges the greatness of Shantaram, questions the opinion of the Editor and gives his own views :...*The Editor)

It is evident from writings which have appeared in "filmindia" from time to time that both you and Mr. Abbas consider Mr. Shantaram of Prabhat to be an exceptionally great director. I have the highest regard for your ability and qualifications as a film critic, and I have always agreed with your impartial views on all film subjects. But I honestly feel that in the case of Mr. Shantaram you are mistaken.

I write not as a journalist or critic, but as a common film-enthusiast. To the director it is the opinion of the ordinary cinema-goer which matters more than that of the high-brow and pedantic critic. For, it is not the review in a film journal that makes a picture-goer decide to see or not to see a picture; it is the comment of his fellow film fan who has already seen the picture.

In this country all of Mr. Shantaram's pictures have done quite well at the box-office but none has broken or set up a record. The very factors which induce you and Mr. Abbas to class him as a master director account for this.

HIS INEVITABLE ROLE OF A TEACHER

Mr. Shantaram, to use Mr. Abbas's own words, never directs a picture without a definite social purpose. He is for ever trying to teach a moral or preach an idea. This tends to make his pictures dull and boring. In our daily life we get more than enough of teaching and preaching. We do not wish to go to the picture-house for this.

Mr. Shantaram is a great champion of the cause of realism. His pictures depict the realities of life; they portray life as it really is. Hence there is always a certain disappointing drabness about them. They lack that colour, that fascination and beauty which every picture-goer loves.

Every human being daily rubs shoulders with stern realities. He finds them exceedingly irksome and tiring. He seeks an escape from it all. He deserves an escape. In the absence of material escape he finds consolation and mental comfort in fanciful imagination and beautiful dreams. The film director should play upon this human characteristic.

GIVE US THE IMPOSSIBLE

Picture-making is entirely an art; and if you wish your picture to be truly artistic and great, then do not be concerned about realities of life. Make it touching. Let there be deep sentiment, true emotion, moving pathos, and a fanciful, poetic thread running through it all. Do not be afraid to present the improbable or even the impossible, but clothe such an episode in beauty and charm, or else none will swallow it. If your picture possesses these qualities it will be great. No need to bother with realities of our dull and tiresome life.

So much is always said about the "realities of life," about "struggling and persevering." But is life real? Is life comprehensible? It may seem so to those intellectual persons who never hesitate to explain away every mysterious happening, every perplexing phenomenon as if it were a simple arithmetic problem. But the trouble with these gentlemen is that they study certain particular details of life as the child studies the letters of the alphabet. They fail to see life as a whole—a mysterious, awe-inspiring whole.

Shantaram—"he is for ever trying to teach a moral."

On the other hand the honest and sensitive thinker cannot explain anything. To him it all remains an unfathomable mystery. He is baffled; he is stupefied. He cannot see the aim in a struggle and perseverance. To him it is all futile. Why, he asks, these bitter disappointments, these shattered hopes, these broken hearts? There is no explanation—no true, honest and convincing explanation. So he sighs "what's the use" and just lets things be. Who can blame him?

UNORTHODOX AND UNCONVENTIONAL

I am not a pessimist nor a fatalist, but merely unorthodox and unconventional. They struggle who are either bewitched or cowed by those artificial standards of living set up by certain snobs who sit at the summit of orthodoxy, convention and respectability. It requires greater courage to abandon the struggle than to keep it up. The moment you give in you sink to that so-called "bottom" where contempt and sneer are showered upon you. And yet you have gone your own way, have asked no alms, have wronged none.

It seems to me, Sir, that as a MAN, there is as much good in the tramp, the hobo or the drunkard as there is in the banker, the administrator or the priest—and sometimes much more!

Straight From The Heart Of Humanity

Came the Inspiration for the Great Story of

DIRECTOR MEHBOOB'S

UNIQUE PICTURE

★ ★ ★

SISTER

(BEHN)

★ ★ ★

NATIONAL STUDIOS

NATIONAL STUDIOS

Which will shortly come to you as the greatest Drama ever put on the Indian Screen.

Greater than WOMAN, SISTER appeals more directly to the Hearts of all.
Its emotional intensity will leave you gasping.

★

Starring:

SHEIKH MUKHTAR

AND

NALINI JAYWANT

in the greatest performances of their careers

WITH

SWARUPRANI, HUSN BANO, HARISH, KANHAILAL and others.

★

NATIONAL STUDIOS MAKE BETTER PICTURES

A Mere Actress Replies Back

By: **Snehaprabha Pradhan**

[In the March issue of "filmindia" Sindhu Gadgil gave a "Snob's Reply To A Mere Actress." In this one the "Mere Actress" hits back. And we hope it will end with this. The Editor].

Snehaprabha Pradhan

Dear Mrs. Gadgil,

Let me congratulate you on your very beautiful article that appeared in the March issue of "filmindia". However, I regret to say that if you had meant it to be a retort to me you have failed in your purpose entirely. On the other hand, I have to thank you for supporting some of the arguments forwarded by me in my article, "A Mere Actress."

Your article seems to be mainly directed against a few persons and your main grudge is that they are drawing four-figure cheques. Like you I shall not venture to insinuate anything nor make any personal criticism against you as I sincerely believe that to make any observations against any individual or individuals one has to have a very intimate and first hand knowledge of their lives, which is fortunately not essential in case of impersonal observations.

MY FOUR FIGURE START

As for myself, I did start my career with a four-figure cheque but neither the cheque nor the stardom have I gained as a favour. Talking about the other artistes, so cleverly but wrongly hit by you in your article, I dare to say that any producer will willingly pay them four-figure salaries as they have proved themselves to be artistes of undoubted merits. That they happen to be the friends of their producers does not in any way weaken their claim on salaries that they deserve as talented and popular artistes.

Besides, there are various other reasons why a society girl demands a higher salary and why a considerate producer usually gives her that. You cannot deny that she has to insure herself against all sorts of handicaps and difficulties that she naturally has to encounter when she decides to go against the wishes of her family and the common code of the society. For her there is no "Back-door business" to multiply her bank account. Her only means of livelihood is her job as a film artiste.

But even supposing that what you say is true and that you are justified in your charges against them, you only suggest that the product of your society is after all not quite incorruptible. For mark, that according to you, these society girls even at the start of their careers, are worse than the people who are already in this line for some time. If you mean that—and one can only conclude that from your article—you are only insulting yourself and the other members of your fraternity.

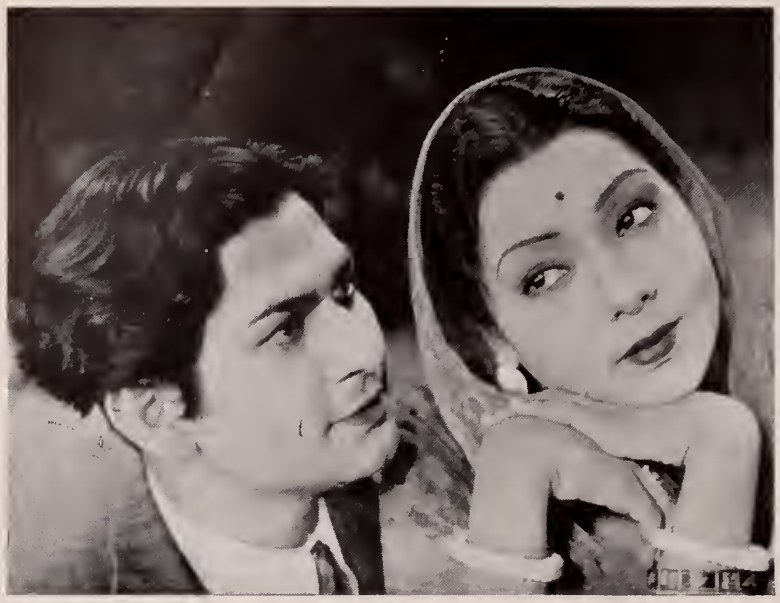
SET AN EXAMPLE

Soon we will have you amongst us or perhaps you have already joined some concern. Beautiful and talented as you are, any producer should give you a four-figure salary. Will you then turn down that offer not to contradict yourself? For, otherwise, you will be open to the same charges that you have ventured to make against some other artistes. You have now taken upon yourself the responsibility of setting a good example for the others who will like to follow in your footsteps and that you will have to achieve that which, according to you, I and such like me have failed to achieve.

I assure you, madam, your debut in the film industry will be eagerly awaited not only as the "future hope of the screen" but as the future hope of the society.

Let me welcome you in our ranks and wish you all success.

Baburao Pendharkar is not new to such tight corners, but he seems extra disturbed in this one in "Amrit" a Navayug picture.



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| DUBASH THEATRE |

Prakash's Coming Social!

DARSHAN

Co-Starring : ***JYOTI & PREM ADIB***

WITH

BHUDO ADVANI ● AMIR KARNATAKI ● MIRA ● PANDE ● M. NAZIR

DAYADEVI ● SHAKIR ● MADHUSUDAN ● KAUSHALYA ETC., ETC.

Story : **M. G. DAVE**

Direction : **CHIMANLAL LUHAR,** B.Sc.

Music : **NAVSHAD ALI**

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BHARAT MILAP

Direction :

VIJAY BHATT

MIRABAI

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QUEEN'S ROAD, BOMBAY : CALCUTTA

JYOTI—

This sweet croonette of the Indian screen will soon be seen in "Darshan" a Prakash picture.

No Middlemen's Profits!
No Tie-Ups To Exploit The
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We Sell The Sound Equipment which
Mr. V. Shantaram--Prabhat's Ace Director
Endorses In No Uncertain Words

Mr. V. SHANTARAM
PRABHAT'S ACE DIRECTOR.

"I have no hesitation in saying that the quality of Sound Reproduction of Lansing is easily the best I have known. The human, natural and well-scaled reproduction of speech and music through the said system make it the Best Sound Equipment I have heard", said Mr. Shantaram at Madras on 18th July 1940.

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Lansing—The Best Sound Equipment

Mr. Shantaram Heard

E EQUIPMENT Co.,

17, NEW QUEEN'S ROAD
BOMBAY

ROSE—

This favourite star of Indian films will grace the screen again in "Kasoti" a social picture of National Studios directed by Mr. Ramchandra Thakur.

A MANUAL OF ROMANCE

—FULLY ANNOTATED
—PROFUSELY ILLUSTRATED

AN INVALUABLE GUIDE TO ALL ASPIRANTS TO ROMANTIC INTERESTS!

Starring: RAMOLA, ISMAIL, MANORAMA, & NARANG & 9 BEWITCHING SONGS TUNED TO ROMANCE

DALSUKH M. PANCHOLI'S POPULAR SCREEN HIT

"KHAZANCHI"

A PANCHOLI ART PICTURE IN HINDI

Join the "Repeat Audiences" at KRISHNA TALKIES Dubash Theatre

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WE MORTALS ARE WISER THAN THIS HEAVENLY SAINT - - !

TOO MANY OF US MORTALS KNOW WHAT IT IS TO BE MARRIED AND TO BRING UP A FAMILY.

BUT THIS CELESTIAL SAINT NARAD THOUGHT IT WAS GREAT FUN. THE RESULT WAS "DISASTROUS" FOR NARAD & FUNNY FOR EVERYONE ELSE.

YOU'LL LAUGH AS YOU SEE IT

NARAD - NARADI

SARASWATI'S Mythological Musical Comedy

Directed by DADASAHEB TORNEY

Starring **Dinkar Kamanna, Kusum Deshpande, Kamla Barodekar, Ved Pathak.**

Dialogues & Songs S. A. SHUKLA

Music SADASHIV NEVREKAR

Awaiting Its Simultaneous Release At

MAJESTIC (Bombay) ★ **PRABHAT** (Poona) ★ **ROYAL** (Kolhapur)

A "FAMOUS PICTURES LIMITED" RELEASE!

Selling To Millions Through Films

Great Possibilities for Commercial Shorts

By Baburao Patel

"In modern times by far the most successful, if not the greatest, propaganda force that the world has ever witnessed is the film industry. Though this is uncontrolled and dictated solely for commercial profit, it has a greater effect on the outlook, habits and morals of wide sections of mankind of all races in a short time than any other movement, sociological or religious" writes Captain Sidney Rogerson in his excellent book "Propaganda."

Motion pictures today are vital elements in advertising and sales campaign of hundreds of large corporations and manufacturers.

The motion picture is eminently suited for community selling. And it does the work quickly, dramatically and effectively by persuading, convincing or changing a view point of others in groups.

AN UNBEATABLE MEDIUM

The motion picture excels all other mediums of advertising in sheer versatility. Because of its three main attributes: (1) Natural sound, (2) Visualization and (3) Progressive motion, it becomes the most effective weapon of sales and propaganda.

Parallels may be flashed on the silver screen to explain obscure points, which is beyond the potentiality of the printed word or a still photograph. Sound in all its numerous modulations can be made to serve as a hand-maid of effective argument. Pictorial beauty lending a soothing relief to the eye can be secured by the mysterious process of motion picture technique. Music can be used to suit the psychological mood of the situation to make the sales message more acceptable. In short, a motion picture can become the most powerful instrument of sales, if it is properly produced, distributed and exhibited.

100% ATTENTION

And add to all this, the factor of concentration which a motion picture secures in a dark theatre from every spectator. The motion picture has no competition for attention, once the lights go down.

Sardar Akhtar, coy and charming as ever, makes new thrills in "Asra" a National picture.

It is said that 60 per cent of the newspaper readers do not read the advertisements in the dailies. The very speed of the present day life, its quick changing events and severe economic struggle hardly leave any time or desire for the average newspaper reader to bother about the sales jargon of a soap manufacturer or a perfume maker.

In a country like India with a low percentage of nine per cent of literacy the average newspaper advertiser has to run his business race at very long odds.

But the facts are different with a motion picture. Once the film fan has paid for his admission, he has entered into a tacit covenant with the screen to see and hear whatever is shown and told. He cannot escape. He cannot skip it. He cannot turn the page over. He may not like it. And yet he may have to see a clumsy factory turning out sausages in which probably he has not the least interest.

Here is, therefore, in a motion picture, a guarantee of 100 per cent attention, concentration, understanding and interest and the most reliable method of advertising, which, considering the total results, is easily the least expensive for the man who has something to sell to the world.

Because a motion picture will present a new view point, change a mental attitude, profess a general principle and preach a moral by dramatising, delineating, persuading and glorifying which no other form of publicity can do all at once and with such complete effect.

SELLING TO SENTIMENT

The human race, in whichever clime and of whatever colour and

Madhuri and Motilal have a tense moment in "Shadi" a Ranjit picture.

creed, is the same in its fundamental psychological reactions. It buys on sentiment. Its first impulse towards an article is emotional. Reason, logic, comparative value, benefit, reliability etc., are all subsidiary aspects which follow the first urge of emotion.

Let us take a concrete example of today. Would the Englishman buy a German product to-day? Even if the product is given free with a packet of 1 000|- Reich Marks as a present the Englishman will still kick it off. Because, the sentiment of the English buyer is being outraged by the German from day to day by indiscriminate bombing of his wife and children. The best German salesman cannot, therefore, sell to the Englishman a gold nugget even at the price of a sausage. And vice versa.

This sentimental background is of utmost importance to one who wants to sell something to the world. And like all emotional values this sentimental background keeps changing fast being constantly influenced by the environments and by quick changing world conditions around

IMPORTANCE OF LOCAL SENTIMENT

Some years back aeroplane flying was a luxury but today air craft manufacture is a vital necessity for self-protection. It has become the main plank in the defence of a nation. This evolution from a long distance curiosity to immediate necessity provides the range to the high-pressure salesman to intensify the emotional value of his product and make it obligatory and acceptable to his customers.

And there is no better way of doing so than by appealing to the ruling sentiment in the field of exploitation.

While fundamentally the sentimental urge to buy is based on common human values, the conditions do differ slightly according to the people and the place.

A swimming costume worn by the Duchess of Windsor may become a craze in America but it will hardly get any attention in India. The local values, therefore, have to be studied in accordance with the local sentiment.

SYMPATHETIC APPROACH

In a talking picture where appeal is direct to the heart of the consumer this sentimental approach is of vital importance.

The average film fan goes to the theatre for relaxation and entertainment. He has fought the day's battle in his own way and he feels

Sheikh Mukhtar, the six-foot-odd-inches man with Nalini Jaywant, the four-foot-even-inches damsel in "Sister" a Mehboob production of National Studios.

that he owes to himself a little entertainment. His mind is, therefore, hardly prepared for another struggle of life's daily values. Relaxed as he is, he is at the time in the most receptive state of mind to take in any sales message if the said message is told by nursing his sentiment.

But no sooner does some technical gibberish appear on the screen he is again up in arms to face the opposition. His faculties of judgment, reason and logic are once again up in conflict and he becomes automatically a stern and ruthless critic of the product that is being advertised. He becomes immediately aware of the fact that someone is trying to sell him something and his natural antipathy is aroused which very often reacts badly on the sales of the product.

I wish someone would do that to me in these hot days. Ishwarlal is getting the best of it from Prabha in "Ummid" a Ranjit picture.

DEFEATING THE PURPOSE

The reason of this hostility is simple. The man had come to see the picture and all too suddenly, without his consent or without a warning, the high pressure sales stuff is released on him telling him perhaps that a certain soap or a certain oil is the only saviour of his soul. The man is not prepared for it and he becomes a hostile attribute to the whole scheme.

The very purpose of playing on his sentiment is therefore defeated and the good intention of the manufacturer is debauched.

On the other hand, if the advertising film has everything else but a blatant apology of its purpose, the advertiser stands an excellent chance of selling his goods without making the consumer even aware of the fact that he is paying for it.

Once the consumer starts thinking that he is "paying for it", the task of the advertiser becomes infinitely more difficult.

The motion picture which is intended to sell a product must therefore have the primary element of entertainment without which no spectator is going to suffer any selfish sales talk.

Madhuri and Khursheed make some thrilling drama in "Shadi", a social picture of Ranjit.

DIFFERENT TYPES OF COMMERCIAL FILMS

The motion picture as an instrument of propaganda can be used in almost all human activities. Apart from its huge potentialities, as an important factor in visual education, research and entertainment, it has an extensive scope in the world of commerce and industry.

Our modern world is constantly changing its face to catch the human eye, and it is shouting itself hoarse to please the human ear.

Damuanna and Meenaxi in "Amrit" a Navayug picture.

Therefore, "to catch the eye" and "to please the ear", what could be more effective than a motion picture which keeps its audience rivetted to their seats, all attention?

There are many ways in which the immense potentialities of a motion picture could be harnessed to the demands of our modern business. But the three usually accepted methods are: (1) For Institutional Publicity, (2) For Industrial Propaganda, (3) For Direct Human Appeal.

INSTITUTIONAL PUBLICITY

Large commercial corporations which have already built up a splendid international trade name, use this type of propaganda. They spend millions in advertising that name in addition to their guaranteeing the uniform quality of their numerous products.

To quote some instances: "Marconi", "R. C. A.", "Dunlop", "Ford", "Remington", "Gillette" etc. These very names guarantee a high standard of quality and all that such names need is an institutional publicity to tell the world that their new product bears their precious "Trade Name". And though these firms have all the time two other stories, the industrial and the human, in their institutions, yet they often concentrate on the institutional angle in their publicity.

Using the film for propaganda for such companies, is therefore a comparatively easy job. They have only to tell a stereo-typed universal story, of course this can be done in several engagingly different ways, but the burden of the tale is always the institutional "Trade Name."

INDUSTRIAL PROPAGANDA

This section of film propaganda has several advantages. While it is perhaps the best type of publicity for every large-scale industry, in a country like India, struggling for an industrial recognition, it has another all important aspect in its national complexion.

Films of national industries not only educate the people and make them industrially minded but they provide an incentive to several other people to start similar industries on national lines.

For instance, the story of the Tata Steel Company, if told in pictorial terms will not only inspire the pride of achievement in the people of India but will also wake up the dormant capitalists of the country to utilize their huge wealth in founding new industries which will benefit the nation and its people.

But few people in this country know that in the din and drone of

That is how Director Mehboob does it right after the style of Cecil B. De Mille. A spectacular scene in "Sister" a social picture of National Studios.

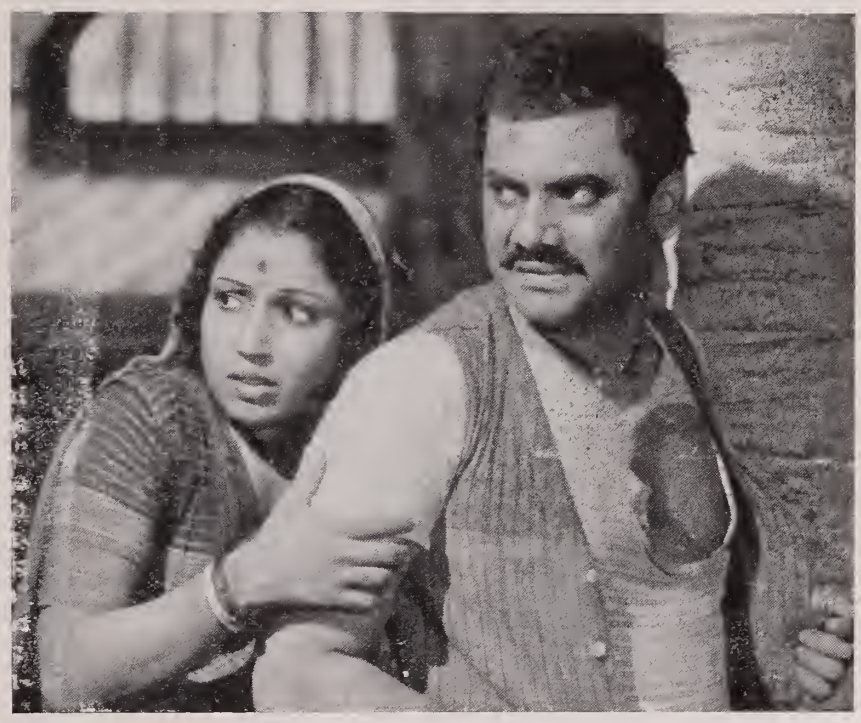
our industrial machinery, there is many a romantic story which ought to come on the screen and to the notice of millions in India.

The pity is that many of our industrialists have themselves not yet realized the social significance of their industrial pursuits to broadcast them thus to the nation.

DIRECT HUMAN APPEAL

They say that everything that God has created is for the use of man. Man has improved on the Divine Plan and recreated "Desire." The modern man has added a stream-lining to that "Desire" with the result that the luxuries of yesterday have become the necessities of today. And so many "necessities" have been created, between the toe and the top of the human frame, that thousands of different manufacturers all over the country are keeping millions of workers busy day and night to meet these "necessities."

And between these two ends of human need there are numerous human stories throbbing with novelty and thrilling in their content. To tell them vividly on the screen is to prepare their vibrant sales message for which the world is waiting.



"Look, look at that fellow, he is molesting me" says Lalita Pawar in "Amrit" and Baburao Pendharkar says, "He does, eh?"

Take for instance Henry Ford. Millions all over the world ride in Ford cars but do they know the romantic story of the man who made this car? Henry Ford certainly has a dynamic story to tell—a story that is verily a thrilling romance of the industry. If that story is told to millions all over the world, won't the human appeal in it create a greater pride of possession in Ford owners? It will, and in doing so many more Fords will bridge the distances that bind the world.

Likewise, in every captain of an industry there is a human story which if told in vivid human terms will not only become an effective message of sales but also provide the much awaited incentive to the other people who are waiting for opportunity to knock at their door.

Only a motion picture can recreate the thrilling incidents of such careers. Find us another medium equally powerful, so completely embracive and so practically effective.

BUYING MOTION PICTURE PUBLICITY

Almost every commodity in the world, except the motion picture, has some standardised value. The buyer can see the commodity, evaluate it for himself and bargain round the standardised price. Even in purchasing advertising, the rates

Sunalini Devi, one of our best character artistes, gives another splendid performance in "Kasoti" a National picture.

are based upon a known quantity of circulation of a newspaper or of a periodical.

But in the world of motion pictures, there are no standards by which to price a talking picture, as at all times the value remains a potential factor.

One talking picture may cost Rs. 500|- a minute while another of the same type may cost Rs. 5,000|- a minute or even more. One producer may quote Rs. 5,000|- on a script while another may ask Rs. 25,000|- for the very same script and yet both may be honest in their estimates.

VALUE ACCORDING TO THE PRICE

It is, therefore, mainly a matter of interpretation. The man who quotes a lower figure proposes to use cheaper talent and ordinary equipment for his work while the other probably has in view the best trained professional talent with the latest equipment. One probably wishes to use several stock library shots while the other intends shooting every scene to order.

In the wide range between the two prices is a complete but varying scope for cheap or excellent work in settings, designs, costumes, artistes, make-up, mechanical equipment, music, sound recording, background effects, photography, editing, mounting and multiple other things that contribute to make a motion picture.

Naturally, as in everything else, the user gets just about what he pays for. The ordinary rules for purchasing cannot be applied to a motion picture, which is easily the most intangible of all products and its value cannot be precisely judged, because it does not yet exist, and naturally a purchaser is confused by the variations in the cost estimates furnished by different people.

WHY COMMERCIAL FILMS FAIL

A more practical way to bring home the above argument would be to point out some factors which contribute to the failure of commercial films:

(1) Lack of good "idea."

(2) Over-plugging of the technical sales stuff.

(3) No realism in terms, action, dialogues or portrayals.

(4) Too much of the obvious propaganda.

(5) The inordinate length.

(6) The weak and illogical development of the story.

(7) Lack of continuity resulting in jumps and jerks.

(8) Clouding of the sales message with unnecessary erratic talk.

(9) Too wordy and preachy.

(10) Lack of relief in music, comedy or other drama.

(11) Inconclusive conclusions.

(12) Inferior technical work in sound, photography and editing.

(13) Miscasting of the artistes, amateurish portrayals and weak presentation.

(14) Lack of grip and entertainment.

(15) Inefficient projection and bad environment in the theatre.

(16) Inaccuracy and insincerity in the message.

(17) Blatant sprinkling of propaganda forgetting the vital principle that propaganda to be completely effective must be subtle and suggestive.

(18) Profuse statistical, geographical or architectural figures of no interest to the average film goer.

If the wise advertiser, with the help of his producers, guards against the eighteen points mentioned above and secures as much dramatic and entertaining value as possible in his sales message he will have produced the most powerful motion picture for his product.

 For the first time Vanmala is found blushing in "Charnoki Dasi" an Atre production.

ADVERTISING IN INDIA

India is a market of 400 millions, which means a fifth of the world's population. But the problem of selling in India is perhaps the most difficult one and in comparison with India, selling goods in other countries is considerably easy inspite of the fact that every other country offers larger competition through its indigenous manufactures.

In India, however, the problem of selling is made more difficult for three principal reasons: (1) Numerous languages and low percentage of literacy, (2) Religious and traditional leanings, and (3) Economic distress.

LANGUAGES AND LITERACY

There are at least eight main languages in India, constantly spoken and written, apart from over 100 provincial dialects. These languages are as follows: (1) English, (2) Hindusthani, (3) Marathi, (4) Gujerati, (5) Tamil, (6) Telegu, (7) Bengali, and (8) Kanarese.

Over 500 newspapers and periodicals are printed regularly in these languages and their average circulation should not exceed 2,500 per issue per paper, which means a total of $1\frac{1}{4}$ million buyers. Calculating 10 readers per copy, principally due to the economic problem in the country, the entire printed word should command a readership of $12\frac{1}{2}$ million people. Which calculation does not compare very unfavourably with the official figure of 9 per cent literacy in the country.

Imagine, the low percentage of 9 in literacy after a 150 years of British rule. The reasons for this, mainly economical and political, had better be left unsaid.

And these $12\frac{1}{2}$ million readers have to be catered in eight principal languages and through over 500 papers. And the experts estimate that 60 per cent of the newspaper readers do not read the advertisements, which again means that out of $12\frac{1}{2}$ millions, only 5 millions read the advertisements. And how many from these 5 millions do actually buy?

As against this, in the 1265 permanent cinema theatres and 500 touring cinemas at present in India, over 17 million people are accommodated every week and every one of them give 100% attention to the commercial or entertainment fare presented there. There is no other alternative but to sit through.

FRESH AUDIENCE

There is another point of preference in a motion picture audience over the readership of the printed word. It is well known that Indian pictures run for weeks and weeks continuously at a single station and with every new week the audience changes and new people come in to see the pictures.

The advertiser thus covers a very large number of different people automatically while with the newspapers and periodicals, the same people read the printed word day in and day out.

RELIGIOUS AND TRADITIONAL OBSTACLES

India which had once the oldest civilization in the world has still many twisted notions as relics of the

Announcement !

THE BOMBAY FILM LABORATORIES

UNDER EFFICIENT TECHNICIANS WILL BE AT THE SERVICE OF

ALL PRODUCERS

FOR FILM PROCESSING WORK

From 1st of May 1941

FOR DEMONSTRATIONS AND RATES PLEASE REFER

THE MANAGER,

The Bombay Film Laboratories

Christopher Mansions, Portuguese Church Street, Dadar, Bombay

Telephone: 60623

Mehtab and Nandrekar, a popular pair give a popular performance in "Chitralekha" a Film Corporation picture released through the Select Serial Supply.

ancient times. Time travels slow in this great tropical land and through thousands of years, the customs and the usages of the people have remained static and intransigent. While the West is living in the future, the East is still consoling itself with the thoughts of the past. Old notions therefore die hard in this country.

Add to this, the excruciating grip of religion and spiritualism, thousands of years old, and imagine the riot of ideas and ideals that hamper progress as it is understood in modern times.

A soap manufacturer, who wants a country-wide market in this land has to advertise that his product is free from any animal fat. Unless he clears that point first, the consumers cannot even be induced to look further or know more about that soap.

The soap instance is a typical example of the undefinable sentimental background which has been created by ages of spiritual pursuits and religious susceptibilities in this country.

Hundreds of other similar examples can be quoted to illustrate the point that the present or the future buying sentiment in India is irrevocably linked with the age-old spiritual and religious pursuits of the people, and which sentiment the salesman has to study only by close contact with the people.

ECONOMIC DISTRESS

To the casual observer, India looks a land of gold. And accepting it to be so, all that gold is still of no use with millions starving. India is essentially a rural country with 7,00,000 villages and hardly a hundred well-sized towns.

Even in these towns, due to the foreign capitalists' exploitation, prosperity of the nationals assumes a complexion of a constant struggle to survive.

The man, who has to sell in India, has therefore to divide the country in two sharp divisions: (1) Urban and (2) Rural.

While products that give a streamlining to modern civilization find a ready market in the Urban areas, every-day necessities that keep the human body and soul together must be sold to the rural districts.

Having realised this sharp division of the market, it becomes a simple matter for the manufacturer to direct his sales message to the districts where his product will find a ready market.

A blanket method of an indiscriminate broadcast of the sales message while causing a large amount of waste of money, will hardly secure any appreciable results in actual sales.

In motion picture advertising the choice of field, according to the class of product, can easily be made by selecting the exact number of stations, and the correct ones, after a careful study of all statistics relating to the local population, trades, occupations and home industries. But this type of specialised and concentrated sales appeal is denied in case of other types of advertising.

THE SCOPE OF THE MOTION PICTURE PROPAGANDA

Film propaganda is all embracive. It covers every field of human activity. From the boot polish to the hair dye, every human necessity can be sold through the film—from a

Asha and Romola make a team in "Khazanchi" a Pancholi production.

honeymoon in Kashmir to a hygienic maternity home, every travel can be exploited through the film—from the historical deeds of the most ancient ancestor to the cradle cry of new-born babe, every incident can be dramatised on the screen—in short there is not one phase of human activity which cannot be recreated on the celluloid.

Let us take some concrete examples:

A life insurance company wishes to advertise its attractive insurance plans. Apart from stressing the stability of the company and the economic complexion of its different tables, it can bring home to millions the grim human drama that occurs in unprovided families by a number of real incidents from life. The same message can also be retold in a positive and optimistic way by showing a happy family, inspite of the death of the wage earner, because the man had foreseen the accident of a premature death and provided against its tragic after effects.

Incidentally, this effort can promote a general enthusiasm to protect against the little tricks of fate and popularise life insurance in the country.

OUR PRINCES AND THEIR STATES

India has a number of princely states, whose historical past can easily become the most thrilling record of human valour and deeds. While reviving the glorious past of these princes, thereby lending a glory to their present descendants, these stories, if told in films, will become a source of guidance and inspiration to posterity.

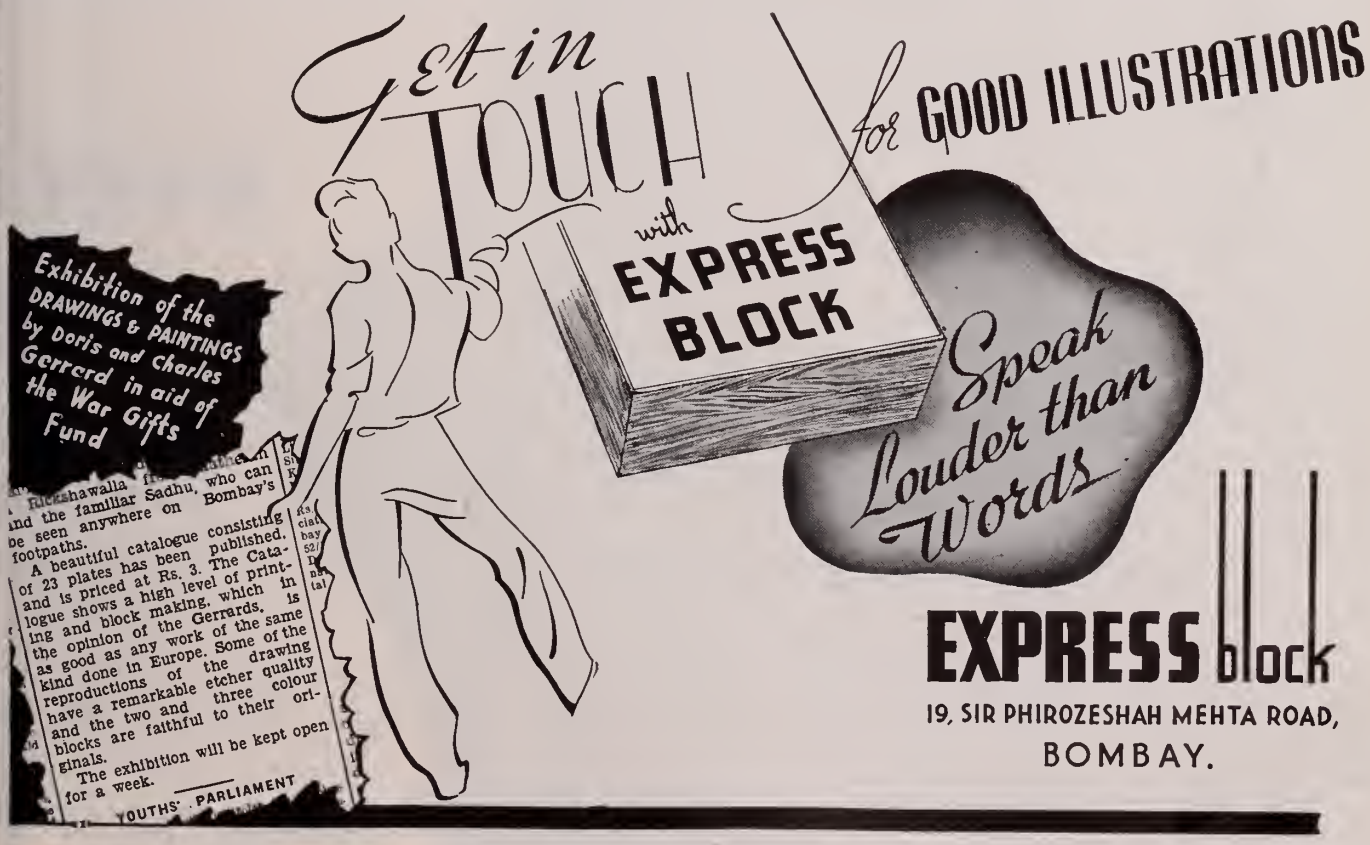
The glory of several of these states is not only expressed in deeds of personal valour but in different visible expressions such as: imposing architectures, beautiful gardens and historic locations. Add to these nature's own grandeur which we find in some of our far-flung states and imagine the amount of pictorial beauty and human interest one can put into a motion picture on such subjects.

Apart from the instructional value of such films of our princely states, there is the possibility of building up a large tourist trade resulting in greater profits to the states.

The motion picture can in this way become a dynamic instrument of propaganda and sales in almost every industry within the gift of human activity. Railways, electric companies, road transport, steel manufacture, soap making, shipbuilding, motor manufacture and one and all, small and big, industries can be brought to life and given an impetus to progress by a motion picture.

The question is whether those who stand to be benefited will ever realise the immense potentialities of the motion picture propaganda and harness it for their own benefit and progress. The day they decide to do so, new chapters will have to be added to the industrial history of India.

It is a welcome news to those who wish to use the film for such a propaganda that the Prabhat Film Company has organised a commercial department under the name of "Prabhat Educational and Short Films Ltd.," and we are sure, that the prestige which this firm enjoys in the country will be of immense help to the advertisers to popularise their commercial films.



Prudence Fears
"NAYA
BOMBAY TALKI
PROGRESSIVE
STARRING
Renuka Devi
MUBARAK, SHAH NAWAZ, V
GANATH, SUSHIL KUMAR,
DANCE
SONG
Producer:
S. MUKER
The man who
"BANDHA
THUS FAR, THIS
Bombay Talkies' Be

Youth Ventures and Wins!

SANSAR"

W RECORD-MAKER
-PURPOSEFUL!

Ashok Kumar,

AI, SURESH, DAVID, JAG-
HAWALLA, AUZURIE.

ith verve, dazzle
nd THEME!

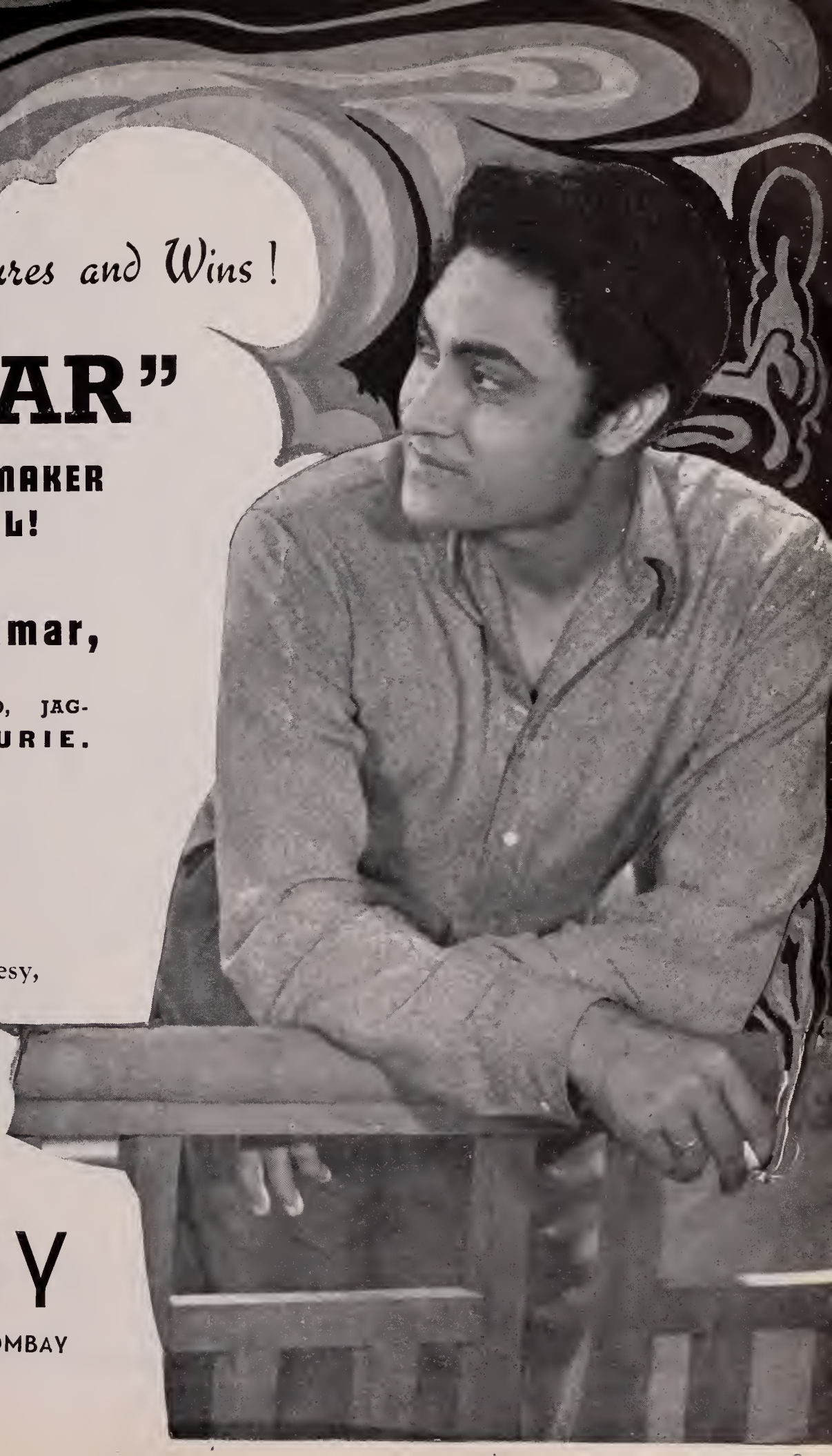
ith the spark of poesy,
nd the Message
f Peace and
atriotism!

VING THE
REEN A NEW
GNIFICANCE!

AT

ROXY

ALKIES **BOMBAY**



RELEASED THRU: **PEERLESS PICTURES,** 116, CHARNI ROAD, BOMBAY-4

"Kamadhenu"-A Misleading Title

Baby Saroja Competes with Shirley Temple

Nandlal's Dazzling Artistry.

The celestial cow, Kamadhenu, said to be the bestower of all gifts has nothing more to do with this picture than figuring as a title and thus misleading the people to believe the story to be mythological. Far from being so, it is, on the contrary a rather un-Indian plot with a patently alien motif lending a touch of the unreal to the entire picture.

This is evidently the result of the producer's anxiety to provide Baby Saroja with a big opportunity for framing her undoubted genius. But the attempt is too obvious as a couple of foreign films, "The Little Colonel" and "Little Lord Fauntleroy" have been mixed up and served, and while Baby Saroja puts it over in a grand way, there is nothing much in the adaptation to write home about.

If the basis of the film and the unreal atmosphere are, for a moment, ignored and "Kamadhenu" is merely viewed as a Tamil picture meant for audiences who might not have even heard of "The Little Colonel", the verdict on it must be that it is quite the best Tamil "Social" movie (as all non-mythological and non-historical films are described in the South) produced so far.

LOVE AND LOSS OF MEMORY

The story starts with cupid in the class room. Two coeds, Chandramohan the son of a Zamindar and Anuradha the daughter of a College professor, spend their time more wrapped in each other than in their lessons with the result that they decide to round it off with a wedding. But the other jilted one, Duraiswamy, sends a venomous letter to the Zamindar—a needlessly irrascible, wilful, hard-hearted tyrant—who not only instantly disowns and turns out his obstinate son, but also brings about the dismissal of the girl's father from the College. Rather far fetched, that the professor kicks the bucket out of sheer shock. Duraiswamy the jealous candidate now puts over a kidnapping act which miscarries and secures him Papayee, the scheming and ambitious maid servant of the heroine. Having thus missed the military objective, the villain weds Papayee at the Registrar's, giving his name as Chandramohan—for palpable future misuse.

A CONVENIENT DISAPPEARANCE

Meanwhile the two lovers, loyal and true, marry and settle down—after what looks like a marathon honeymoon. The years bring them a daughter and dire poverty. This daughter they name "Kamadhenu" and she is so clever and good that they forget all their sorrows in the joy she radiates. But unable for long to live on mere joy, Chandramohan joins the army to disappear for a time and allow the drama to take shape, and of course, give Baby Saroja some chance to vindicate her stardom. Chandramohan is, of course, soon reported "dead."

His son's death makes the tyrannical Zamindar a little soft and he sends for his grand daughter Kamadhenu. With her fragrant sweetness the little girl completely wins over the old man. Well, the drama could not be allowed to end so soon. Duraiswamy comes with a bluff. There is a motor accident, after which to the utter regret of the audience, Chandramohan is found alive. Well, well, it all ends well as it was intended to and we can't complain of breach of promise.

KAMADHENU

Producers	*B. S. Releases*
Language:	*Tamil*
Story:	*Mohanlal Davc*
Dialogues:	*K. Subrahmanyam*
Songs:	*Papanasam Brothers*
Photography:	*A. M. Irani*
Recording:	*C. E. Briggs*
Music Direction:	*Rajeswara Rao*
Cast:	*Vathsala, Baby Saroja, K. B. Vathsal, etc.*
Released At:	*Wellington Talkies, Madras*
Date of Release:	*27th March* 1941

Directed by:

NANDLAL JASWANTHLAL

Baby Saroja whose sweet performance adds distinction to "Kamadhenu".

STARRING A FAMILY

A novel note is struck by a real-life family, portraying the screen family in this film—for K. B. Vathsal (Chandramohan), Vathsala (Anuradha) and Baby Saroja (Kamadhenu) are husband, wife and daughter off the screen too. Mr. Vathsal renders his role in a 'homely' sort of way, while Vathsala does creditably considering her maiden attempt. Baby Saroja scores very high indeed, rendering a dual role (as Kamadhenu the girl and Chandi the spoilt son of Papayee) with an amazing skill that challenges even Shirley Temple's art. The director has certainly done his best with her as well as her mother, but he could have done better with them both, had he called upon the services of a dentist-cum-dietist—for, in close-ups, the irregular teeth and the extra "personality" of both Vathsala and Baby Saroja show up most unaesthetically.

NANDLAL'S ARTISTRY

The Director, whose veteran competence and deftness are in evidence

Con. on page 56)

IDA LUPINO—

This Warner star who only recently appeared in "High Sierra", will be again seen in "Sea Wolf" starring Edward G. Robinson and John Garfield.

DEVOTED - DILIGENT DOCILE DAUGHTER-IN-LAW

AND HER

Awe-Inspiring Autocratic

MOTHER-IN-LAW

BE READY TO WITNESS THEIR UNEVEN DUEL IN THE HEART WARMING INTIMATE STORY OF (EVERY) INDIAN HOME FROM THE FACILE PEN OF

PRINCIPAL **P. K. ATRE**

ATRE PICTURES'

MAIDEN SOCIAL HIT

CHARANO-KI-DASI

(HINDI)

PAYACHI-DASI

(MARATHI)

Directed by: JAGIRDAR

Starring **Durga Khote** ★ **Vanmala** ★ **Jagirdar**
★ **Kusum Deshpande** ★ **Avinash**

ATRE PICTURES' FORTHCOMING CLASSIC HITS

(1) PANNA DAI
(HINDI & MARATHI)
THE IMMORTAL NURSE OF MEWAR

(2) Mahakavi Kalidas
THE GREATEST OF INDIA'S POETS

COMING SOON AT YOUR FAVOURITE CINEMA

Released Thru: PEERLESS PICTURES, 116 Charni Rd., BOMBAY 4

Young India Records

MAY 1941

DO NOT MISS
TO HEAR
SWEET and LILTING
BHAJANS
OF
RADIO AND SCREEN
FAME
VISHNUPANT PAGNIS

T.M. 6380 { AMHI LATIKE NA BOLU / UBAGALE SASRE ATAN

Kumar & Bimlakumari

D.A. 6323 { Ek Naya Sansar Basale / Bolo Kab Tak Chhipi Rahogi

Miss Lalita

D.A. 6355 { Darshan Do Girdhari / Bhagati Firati Radha Rani

Bimlakumari & Lalitadevi

D.A. 6356 { Nenake Banki Rita Nokhi / Man Dhire Dhire Rona

D.A. 6359 { Mohe Bhabhi Lado Bhaiya / Mohi Churiya Ayengi Ali

Bimlakumari & Party

D.A. 6357 { Savanke Najare He / Divali Fir Agai Sajan

Bimlakumari

D.A. 6358 { Ek Kali Najoki Pali / Lotgai Papan Andhiyari

REMEMBER
INDIA'S ONLY
SWADESHI GRAMOPHONE
RECORD MFG. CO. NATIONAL
GRAMOPHONE CO.'S.....
YOUNG INDIA RECORDS
FOR
PRABHAT
NEW THEATRES
AND PRAKASH'S
FILM SONGS RECORDS

For particulars and Catalogues please see our authorized dealers or write to:—

The National Gramophone Record Manufacturing Co., Ltd.

Telegrams: "TANSEN"
Telephone No. 23181

110, MEDOWS STREET, FORT, BOMBAY

Factory at
WADALA (BOMBAY).

"Tell Us The Truth" Says Janki Dass

Bogus Advertising-Bogus Reviews Must Stop.

By: **Janki Dass, M. A.**

In spite of the vast sums spent today on advertising, it is true to say that the public, in its heart, still has a somewhat deep scorn for the advertising man which was so common in the old days, before it had come to be recognised that "Truth in Advertising" was something more than a pious platitude. It is a pity —this continued mistrust of advertising—but I am afraid that the advertisers have themselves to blame for the existing state of affairs. Advertising is definitely one of the problems, which fathers of the Indian film world have neglected to study.

BOGUS ADVERTISEMENTS

A little study of the advertising columns will convince any intelligent reader that there is still, (a) much exaggeration, and (b) many absurd claims. Surely nobody can gainsay this. We are all familiar with the type of advertisement which claims to be the "best of the century", or at least "best of the year", "breaking records", etc.,—claims, which are manifestly exaggerated and preposterous. The advertising goes on, and if the thinking portion of the public gets rather sceptical about the claims made for perfectly genuine pictures, then can we really be surprised.

Not only that, the advertisements are so often, without style, without brightness, and without the essential information. So frequently they tell the potential picture-goer nothing worth knowing certainly, nothing which he or she really wants to know. We also find the advertisers brandishing words, which hardly fit in with the story or incidents in the picture. Sometimes the advertisers utilize the name of the picture which is already running and is or seems to be a box-office hit. Or they may plan advertisement layouts as "spicy and sexy", which instead of drawing crowds, keep them away.

The trouble is that the advertising expert forgets that advertising is just a part of "selling". He also seems to think that it is some funny sort of magic which, by ways devious and not understood, will get him some business. It is rather like a conjuring trick—in the mind of the expert—and he must get rid of this idea.

Mr. Janki Dass, India's Champion Cyclist.

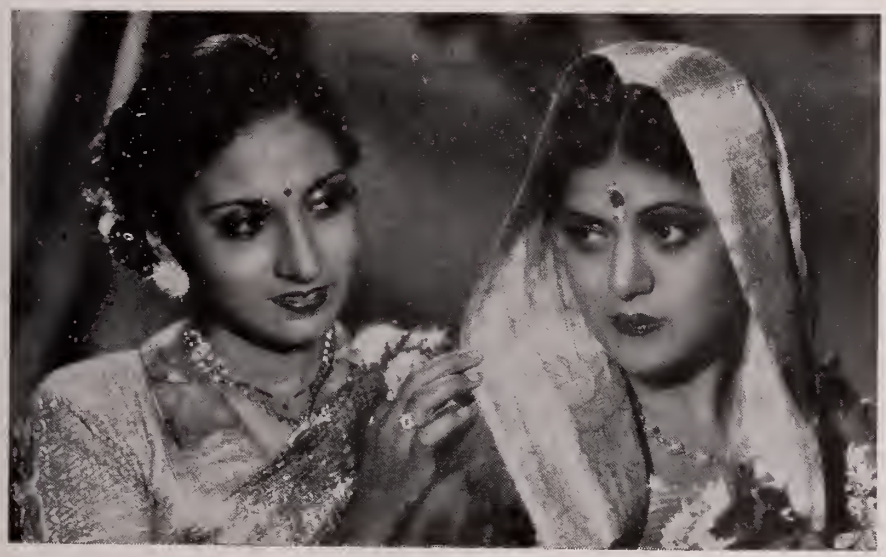
BOGUS REVIEWS EVEN IN THE NATIONAL DAILIES

Then there is a "superior" system of advertisement, in the form of reviews, the quality or quantity of which depends upon the nature of the relations the publicity experts have with the producers. There is hardly a newspaper in this country that functions honestly with regard to the film world. Not only is this the case with a number of film journals that have sprung up about us like mushrooms and that live merely on the bits thrown out to them by producers in the shape of advertisements. Naturally they cannot afford to displease their benefactors.

But it is a pity that even the so-called "national" newspapers eulogise indiscriminately. You may turn over the pages of any such national newspaper if you just want the fun of it. The reviews, therein, are, as a rule, written by men who are paid by the producers for their work and evidently, therefore, they are full of superlative adjectives for the pictures. It will be seen that all the pictures mentioned in these reviews are "super productions", the likes of which were never presented anywhere before in the world.

A DISSERVICE TO FILM INDUSTRY

Every advertiser, publicity expert or editor of a journal, who by



Husna Banu and Sardar Akhtar team together for the first time in "Asra" a National picture.

The
LOVES of a PRINCE

that land him and his kith and kin in a vortex of emotions.

A thrilling Story of the Times of Shivaji The Great

FAMOUS ARUN'S Historical Masterpiece

THORATANCHI KAMLA

(थोरातांची कमला)

Based on the
IDEA of the
POET BEE

Directed and Written by
Bhal G. Pendharkar

Featuring
CHANDRAKANT, SUMATI GUPTE, J. T. NIMBALKER, NANASAHEB PHATAK, BAPURAO PAWAR

PRODUCED AT:-
FAMOUS ARUN STUDIOS, POONA

Under Production

A SOCIAL SUBJECT
In Marathi

Forthcoming attractions of
FAMOUS-ARUN
VALMIKI
MAHARATHI KARNA

For Bookings Apply to:—

BOMBAY PICTURES CORPORATION

AHMED CHAMBERS :: LAMINGTON ROAD :: BOMBAY-4

exaggeration, by false statement and implied mis-statement, misleads the public, is doing a great disservice to film industry. Naturally the aim of any advertiser, when he pays for space in a newspaper, is to get the utmost value for his expenditure.

That is logical and legitimate. But he will not get the full value by exaggeration. He will not get it, for any length of time, by claiming what he cannot substantiate. The advertisement which misleads, may win a few successes, but it will not build up permanent goodwill. Only the honest advertisement can do it.

TO INSPIRE CONFIDENCE

Quite different, however, is the case with the pictures advertised in papers in the western countries. The publicity or advertisement, depicted therein, is pleasantly free from some of the disgraces, which mar our papers. In the first place it is clean advertising, at least much better than it is in Indian papers; and in the second place, it is usually honest and not given to absurd and over-reaching claims.

The question of inspiring confidence goes deeper than just avoiding the worst errors in taste, and in keeping to the truth. The advertisement of pictures in some of the European and American papers, is written and presented in such a way that every word of it rings true.

Every word must tell as part of a "sales message", and when the reader has absorbed the sales story, he must feel, "Well, I believe all that is said in that advertisement or review about "THE GREAT DICTATOR", is true." If he does feel like that about it, believe me we have travelled a good way along the road that leads to "packed houses."

PROGRESS

During the past twenty years, there has been an extraordinary growth and development of the "advertising agency business." We have witnessed an amazing development in design, in the way of presenting a sales story, and we have rather accepted the belief that all the "progress" has been good, and to the benefit of business. But "Progress" is an overworked and misunderstood word. Not every new idea which comes, sparkling and scintillating, from the studio of an advertising agency, is necessarily a good idea. Most of the ideas are too remote from the realities of the sales problem. Some are just the hazy, high falutin' notions of "arty" youngmen, with no more to recommend them than beards, flowing ties, and a nodding acquaintance with modern movements in the world of Art.

JAILED

AMERICAN FILM PRODUCER EVADES INCOME-TAX

FORTUNE SPENT ON STARS AND GAMBLING!

THREE YEARS' IMPRISONMENT!

Charged with evading income-tax amounting to £103,000 in three years ended 1937, the film producer Mr. Joseph Schenck, was sentenced to three years imprisonment plus a fine of £5000. During the trial lasting seven weeks Government witnesses testified to Mr. Schenck's lavish expenditure on film stars and heavy gambling gains and losses.

This seems to be a family situation in "Shadi" a social picture of Ranjit.

Coming!

TO MINT MONEY AT

The BOX - OFFICE!!

Here is a Sure—Fire Box Office Hit!

Laugh Away Your Blues!

•

★ *A Rib-Tickling Romance!*

★ *A Fun-packed Frivolity!*

— IN —

HARISHCHANDRA ART PICTURES'

FULL-LENGTH SOCIO-COMEDY!

LIFE IS A COMEDY

('लहेरी–जीवन')

Direction

S. M. YOUSUF

Starring: ★ HUSNABANU ★ HARISHCHANDRA, GOPE, FATTYPRASAD, W. KHAN, 'KURBAN JAOON'---

•

Coming Shortly At?

FOR TERRITORIAL RIGHTS, APPLY TO

THE BHARAT PICTURES LTD.,

Patel Chambers :: French Bridge

BOMBAY—7

ROSE PICTURES

Announcing Their Next

"YOOVAK"

With Wellknown Star Cast and Social Subject

Running With Great Success

DHARMA - BANDHAN

DUTY

Gold Mine To The Exhibitors

Saroj's Super Jewels

Shah Behram	Naksh e-Sulemani
Johre Shamshir	Saif-e-Sulemani
Misar-Ka-Khazana	Gafil Musafir
Ultimatum	Raja Bhartuhari
Gaibee Sitara	Malti Madhav
Iman Farosh	Hothal Padmini
Chandra B.A.	Ajamil
Kimiagar	Id-Ka-Chand
Bahar-e-Sulemani	Rup-Basant

Apply for Territorial Rights to :—

ROSE PICTURES

20, Kisan Mahal, Tribhuvan Road, BOMBAY-4

'GRAM: Flower Rose.

LISTEN TAMILIANS

Lost Mark Twain of India

By: **V. R. Bashyam** (*Manikuppam*)

Now, listen Tamilians, what is this hullabaloo about? Why should we grind our teeth, shake our fists and issue threats to that 'guy' Baburao Patel from the safe rooms of our houses? Why should some of our magazines lose their bearings and publish scurrilous articles about him and connect his visit to the South with mercenary motives?

You say that he said our language was harsh sounding and some other thing which looked opprobrious. Now, everyone is entitled to have his own opinion. We usually associate Urdu with Jutkawallahs and Gujerati with those short and dirty monstrosities who curse the climate of our place but gladly grab the 100% profit it yields. And some of us hate Hindi like poison and courted imprisonment for it also. It is not that we are having bad opinions about everything. We have different shades of opinions. If I say that Sanskrit is one of the finest languages of the East, many of you will agree with pleasure, some with reluctance and a few will oppose.

Many of you now call Baburao Patel, a bully with an aptitude for fault finding. But I and many others are of the opinion that he is "nothing of the bear but the skin" and that he is India's lost Mark Twain or Jerome K. Jerome and he should divert a portion of his time from cinema journalism to literature and carve out a place for himself in the eminent gallery of Indo-Anglians.

SEND HIM A TAMIL PRIMER

You should consider another fact that first impressions are apt to be hazy. Many other people before Baburao Patel formed the same wrong opinion about Tamil. A Monsieur somebody came to Pondicherry some 200 years ago and cursed Tamil and Tamilians at sight. But a few years stay made him a devotee of Tamil and a husband of a Tamil maiden. We know our language is sweet and has a fine literature dating back to 2500 years. We also know that a Rev. Besche came to Tamilnad from Italy, a few centuries ago, studied the language with sentimental fervour and became a scholar. A decade ago another Englishman, scholar of Tamil, specially wrote in his will that the words "lover of Tamil" should be put on his tomb. With many other conclusive proofs to the greatness and sweetness of our language why should we worry?

If we are sensible we will send Baburao Patel a Tamil Primer with a promise of a thousand rupees if he passes an examination within six months. Then he will have some interest in studying the language and within three months he will move bag and baggage, Filmindia and Rita Carlyle to Matunga (in Bombay) to be as near Tamil as possible.

BRIBING TO BOOST

One of the curious host of accusations laid at his door, by one of our journals is that he has betrayed the faith placed in him by the people who gave him a tremendous ovation and made his stay in Madras lively for him. It says that he has let down the South Indian film industry very badly.

If we think that we can woo him by receptions and dinners and make him boost worthless stuff we are mistaken. If he had been a man of that label he would not have come to Madras at all. There are many film bosses in Bombay itself who would be willing to maintain him in the grandiose style of a pasha (harem included) if he would only keep quiet over their nonsense.

If we have honoured him with such motives it is quite un-Tamil.

Here is a colourful situation from "Narad Naradi" a mythological spectacle coming to the Majestic Cinema, Bombay.

Because Tamilians give credit to genius wherever and whatever form it is found. Some of our papers say that if out of 30 South Indian pictures (Tamil, Telegu and Kanarese) one is good and three are passable then out of a one hundred Hindi pictures only three are good and ten are passable. Baburao says the same. That is why he launches tirade after tirade against many North Indian studios.

We know that most of the North Indian pictures under the cloak of "Social type" contain nothing but sentimental nonsense hardly found in real life. If Baburao does not point out such a thing it may be perhaps due to his kindness towards picture-goers who find Utopia in Screen Romances as they lack such things in their own life.

NO PROVINCIALISM IN HIS MAKE-UP

If a producer brings out a picture of the type "Emile Zola" with no romance and sex appeal in it and if a Paul Muni appears in the Indian screen and says in a inimitable and dynamic manner words like "I accuse the President" then Baburao would heave a big sigh and pat his own back for the improvement of the Indian screen and his part in it. As long as there is a single energised atom in his corpulent or muscular body (I am not sure which) he will work for the betterment of the Indian screen, unaffected by provincialism and unmindful of monetary considerations.

Some of our arm chair critics say that he has not praised our juvenile pride Baby Saroja and star performer Sama. Perhaps the people who chaperoned him might not have acquainted him with their pictures. If he would have seen them, naturally he would have been in raptures over Saroja and profoundly impressed about Sama.

A SIGNAL HONOUR TO US

But it is not at all necessary that he should see everybody. He has done us a signal honour by inviting the Vauhini Tamilians, Ramnath and Sekar, to an All-India field. What he says is this: "You have everything essential for building a palace, do not build monotonous monoliths and waste the stuff."

We should also be glad that he did not see the pictures of the singing signposts like Thyagaraja Bhagavathar. He would not have spared us then; he would have started a crusade (blitz if you like) as to why in the name of hades thousands should be paid to singing signposts when there are talents pining away due to continued negligence.

In fine, let us with a calm composure understand the meaning of his criticisms. I can put it in a few words. We have a Sastri to teach English to the Englishmen, a Raman to teach science to the West, a Rajaji to teach statesmanship to the whole of India. Now listen Tamilians, why not a Baburao Patel to teach us the social significance of films in our life?

(*Con. from page 47*)

in many places, has not given uniform excellence in technique. It is manifest that he has taken more pains with the artifice than the art, resulting in brilliant cinematography but poor interpretation. In his search for pictorial beauty, he has lost the threads of the human story which, in consequence, suffers several psychological jerks. And yet, Nandlal's direction is certainly the best ever seen in any Tamil picture.

In parts the picture is as good as the best ones in India and as a whole quite the best in the world of Tamil movies, and yet "Kamadhenu" still leaves one with a feeling that it could have been better!

Seems something humorous the way these guys and girls look in "Chitralekha" a Film Corporation picture.

★ Pictures In Making

PRABHAT FILM CO. (Poona)

"Sant Sakhu", a socio-mythological picture which is directed by Messrs. Damle and Fatehlal has gone through almost half way and it is expected to be ready sometime in the month of July. Miss Hansa Wadker plays the leading role in this picture.

PANCHOLI PRODUCTIONS

After his triumphant tour in Bombay and Calcutta, Mr. Dalsukh Pancholi has returned to Lahore with Shanta Apte and Saigal in his bag. We are told that these two artistes will feature in the future Pancholi productions, one of which is already on the sets for shooting. "Khazanchi" their first Hindi picture has proved a roaring success all over the country.

BOMBAY TALKIES

"Naya Sansar" is still running at the Roxy Cinema in Bombay and is out to make new records in other towns in the country.

At Malad, they are busy with a new picture of Devika Rani, in which the star herself works with Ashok Kumar. The new picture is a social story altogether different from the pictures produced by the studio hitherto and Devika Rani expects her new picture to be a big hit.

NATIONAL STUDIOS

"Asra" a social story produced under the supervision of Mr. Mehboob will soon be released at the Pathe Cinema in Bombay. The directors of this picture Messrs. Chimankant and Lalit Chandra have already started a new social picture as their next production.

"Kasoti" another social picture has been completed by Ramchandra Thakur, while Director Mehboob is editing the picture, "Sister". Director Virendra Desai is shooting "Nirdosh".

The management of this studio has changed a bit as Mr. Chimanlal Desai has resigned and Mr. Y. A. Fazalbhoy has been made the Director-in-charge, while Director Mehboob will be known in future as the Production Chief of the National Studios.

FAMOUS ARUN FILM CO. (Poona)

"Thoratanchi Kamla" is now absolutely ready for release and will come to the Majestic cinema shortly. In their studios at Poona they are shooting a costume picture called "Taj Mahal"

WADIA MOVIETONE

"Manthan" was held up for release due to the riots in Bombay but will now be released in the next month. Director Homi Wadia is busy shooting "Bombaiwali", starring Nadia.

RANJIT FILM CO.

"Ummid" was well received at the Royal Opera House while reports about "Pardesi" from different parts of the country are very flattering. Director Chaturbhuj Doshi is busy with "Lady Niranjan" which, he says, is a comedy. Director Jayant Desai has completed "Shadi" a social picture with Madhuri and Motilal and it is expected to be on the screen sometime in the month of July.

PRAKASH PICTURES

"Darshan" a social picture is now receiving finishing touches from Director C. M. Luhar while Director Vijay Bhatt has gone in the interior sets of "Bharat Milap".

NAVYUG CHITRAPAT (Poona)

"Amrit" the social picture written by Mr. V. S. Khandekar has been held up a bit owing to the illness of Baburao Pendharkar but it is expected to be completed by the end of this month and will go on the screen sometime in the month of June. Other pictures contemplated for the production are "Pundalik" and "Sangam".

Mr. Dulerai A. Pandya, the Managing Director of the National Gramaphone Manufacturing Co. Ltd. But for his pioneering enterprise, India would not have had its first and only indigenous gramophone record manufacturing company. Opened in 1936 by Pandit Jawaharlal Nehru, this national concern, under the inimitable guidance of Mr. Pandya, has made rapid strides and is today the leading Company in the field monopolising the film records of all the national-minded film companies.

PARAMOUNT FILM CO.

"Akela" a social picture produced on ambitious lines under the direction of Pessi Karani is awaiting release while Director Kikubhai Desai is completing "Sheik-Challi" a costume picture.

PINNACLE PICTURES

Director Ghadiali is busy with "Red Signal" a thriller with Urmila in the lead, while "Parwana" a love story directed by Mr. Usman has been completed and is awaiting release.

BHARAT PICTURES

Under the capable management of Mr. H. N. Choksi, this distribution office is forging ahead. One of their recent productions is "Mere Sajan" a social picture of considerable merit. Still another that will come under the banner of this distribution is called "Life Is A Comedy". This picture features Husna Banu, Harishchandra Rao and Gope and is expected to be a big hit.

ATRE PICTURES

"Charano-ki-Dasi" a social picture in Hindi and Marathi is now receiving the finishing touches at the Chitra Mandir studios. As this picture features a number of well-known stars and as it is directed by Mr. Jagirdar, it is expected to be received very well.

SELECT SERIAL SUPPLY

"Chitralekha" a picture produced by the Film Corporation of India was to be released by this Distribution office during this month at the Lamington Talkies but it was held over due to the riots in the city and will now see the screen sometime next month.

ROSE PICTURES

"Dharma Bandhan" a social picture was opened at the Novelty Talkies by Mr. Samaldas Gandhi in the presence of a good gathering. The picture was well received by all present and it is expected to help the company to make its way up.

BRILLIANT PICTURES

"Prem Nagar" was released at the Novelty Talkies in Bombay and was liked well by all. Their production programme includes a social subject called "Municipality" and a couple of others which will be shot at the Saraswati Studios in Poona.

NEWTONE STUDIOS (Madras)

Vauhini Pictures are producing "Devata" in Telugu under the direction of Mr. B. N. Reddy with Messrs. Ramnath and Sekar as technicians and featuring Nagiah and Kumari.

Raja Rajeshwari Pictures are producing "Thalli Prema" in Telugu, directed by J. Sinha and featuring Kannamba and Hemlata.

Roopavani Pictures are producing "Deena Bandhu" in Telugu with Balijepalli and Suryakumari in the leading roles.

Murugan Talkies are producing "Ashok Kumar" in Tamil, starring Nagiah and M. K. Thiagaraja Bhagavatar.

Tamilnad Talkies are producing "Rishyasrinagar" in Tamil under the direction of Soundararajan with Vasundhara Devi and others in the lead.

MODERN THEATRES (Salem)

"Manonmani" in Tamil directed by Mr. T. R. Sundaram will go into production very shortly.

GEMINI STUDIOS

The pictures under production in this studio are "Madana Kamarajan" in Tamil and "JEEVANMUKTHI" in Telugu.

CENTRAL STUDIOS (Coimbatore)

Director Nandlal will be producing for Messrs. Narayanan & Co., "Chaya" in Tamil while Director Boman Irani is producing "Aryamala" for Pakshiraja Films in Tamil.

Director G. Ramabrahmam is producing "Apavadu" for Kasturi Films while Director B. N. Rao has completed "Clerk's Daughter" in Tamil for T. K. Brothers.

In "Ummeed", a Ranjit picture, Prabha and Nur Jehan make new drama at the Royal Opera House.

"Ummeed" Becomes Delightful Entertainment

Prabha's Clever Portrayal Pleases!

Director Manibhai Shows Improvement

Here is one of those harmlessly entertaining pictures which don't shout from the house tops for any particular attention nor go unnoticed because of neglect.

"Ummeed" is a smartly produced average picture which while it entertains, it makes a trembling attempt to present a few more muddles of love in a few more attractive twists of social design and desire.

In a purely incidental story between two girls and one man quite a praiseworthy attempt has been made to put a lot of emotional stuff which, though out of place at places, yet adds to the story value of the picture.

The attraction of the picture, however, is in its pictorial takings which show plenty of imagination and which naturally recommend the director towards a better effort in future.

INCIDENTAL LOVE YARN

A self-made man, now rich, has a daughter named Suman who is in love with Anil an easy-go-lucky son of a banker. Suman's father does not so much approve of his daughter's attachment to Anil whom he considers worthless.

Both Suman and Anil go through some escapades considered outrageous by the Society and Anil is at last stopped from visiting Suman. Photographs of the two lovers in a ridiculous state enrage both the parents and Anil is shown the door by his rich father while Suman is kept behind a closed one.

But Anil can hardly be choked off so easily. He acts a poor motor driver and gets chummy with Leela, the country-bred beautiful maid of Suman. To achieve his purpose of meeting Suman, he leads Leela to believe that he is in love with her. Leela, however, falls desperately in love with Anil not knowing his true identity nor the love existing between him and her mistress Suman.

Complications follow and both the girls vie with each other in trying to please the one man so necessary to both. The muddle, however, straightens by several coincidences and after a very tame fire scene, we find Suman hovering between life and death in a hospital. She however, becomes alright but in the process loses one leg.

By now, both the girls realize that they love the same man. One is a poor girl simple and unsophisticated, the other is a rich one but poor by shortage of one leg. Anil's chivalry is emphasised by his loyalty to the disabled girl, but the girl ultimately sacrifices her own desire and gets Anil married to Leela.

Suspense is the soul of the entire photoplay and it is well worked out and well maintained right up to the end. In marrying the poor girl to the rich man, the writer has given the story a popular socialistic conclusion, which alone justifies the whole effort, by changing its complexion at the end, though rather suddenly.

UMMEED

Producers: *Ranjit Movietone*
Story: *Vedi*
Songs & Dialogues: *D. N. Madhok*
Music: *Khemchand Prakash*
Photography: *L. N. Verma*
Audiography: *K. V. Shah*
Cast: *Ishwarlal, Prabha, Nurjehan etc.*
Released At: *Royal Opera House*
Date of Release: *5th April '41*
Director: MANIBHAI VYAS

Mr. S. G. Bhopatkar, Prize Showman of Bombay North, controls and conducts four good show houses in the city: The Plaza, The Venus, The Bharat Mata and The Saraswati. Inspite of his artistic tendencies as betrayed by his curly top, he is known as a fighter and keen competitor. His advertising campaigns to popularize Indian pictures have pulled people out of their beds and taken them to his theatres. That's what a modern showman should be.

PRABHA'S POPULARITY

Prabha gives a very attractive performance as Leela the maid and become quite popular. Nur Jehan as Suman falls short of expectations and at best looks clumsy. Ishwarlal, smart and polished as usual, makes his mark as a veteran artiste.

Photography, is quite attractive though one wishes it had been more uniform. Sound is satisfactory. The music is nothing much to crow about. Song compositions and dialogues are poor enough. The director's pictorial presentation is very progressive and satisfactory.

Well, "Ummeed" is not at all a bad picture and though there is nothing very outstanding in it, it still provides pretty good entertainment.

"Tenali Ramakrishna" Becomes Entertaining!

Master Raju Heads For Stardom! More Slander In Celluloid!

Under the pretence of a biographical movie presenting a popular personality of the past in a new light, redeeming him from grave slander and gross misinterpretation, Director H. M. Reddy has given us what might be termed "a purposeful farce" in "Tenali Ramakrishna" committing, what looks like, a graver slander, grosser misinterpretation and needless distortion in the process. Though every care is taken to put up a plausible "purpose" into every new twist on old anecdotes, it is clear, the only purpose has been that of tickling the funny bone of the public. And nobody should or does, feel extra bitter about it all, for the picture does excite an uproarious laughter from the spectators and provides hilarious entertainment.

AN IMPISH POET

'Tenali Ramakrishna" is the name of a famous Telegu poet of old. His name is a household word in the South, a synonym for a perverse, prank-loving genius. Both the Tamils and Telegus relate with equal zest and invention, numerous legends illustrative of this great and gifted poet's incorrigible, impish ways and of the pranks he used to play by reducing the sublime to the absurd. That a great poet called Tenali Ramakrishna existed or that he earned the nick-name of "Vikata-Kavi" (the poet-jester) is beyond dispute. But no authentic biography exists of him, save in legends, traditionally handed down. Therefore no authoritative objections can be raised to the free and easy liberties which Mr. Reddy has taken in his extremely fanciful characterisation of the famous poet.

Tenali Ramakrishna in the film story is presented to us as a super-precocious lad with a social conscience centuries ahead of his time, trying to drive home reformative lessons to his bigoted but hypocritical contemporaries through audaciously contrived hoaxes.

And with a mixture of known legends with brand-new concoctions, Mr. Reddy serves us a cheap, often crude but always entertaining picture. His insouciant reference in the dialogues to films and film personalities of the South, sometimes sarcastic but mostly in harmless buffoonery, adds to the laughter.

TENALI RAMAKRISHNA

Producers: *Rohini Pictures*
Language: *Telegu*
Scenario: *H. M. Reddy and others*
Dialogues & Songs: *Sadasiva Brahmam*
Photography: *P. Sridhar*
Sound Recording: *A. G. Taylor*
Music: *G. Walker*
Cast: *Master Raju, S. P. Lakshmanaswamy, Parupalli Subba Rao, etc.*
Released At: *Paragon Talkies, Madras*
Date of Release: *22nd March 1941*

Directed By: H. M. REDDY

RAJU'S BID FOR STARDOM

Master Raju who plays the boy Tenali Rama gives a sparkling performance. He sings charmingly and he nearly achieves stardom in this picture. S. P. Lakshmanaswamy, who plays the older Tenali Rama is competent, but suffers by contrast. Other supporting artistes do pretty well. One among these is Boudayya Setty, whose chief excuse for being in the film is his tremendously unwieldy bulk of body. There ought to be a law against dragging waddling layers of flesh into the public gaze for the sake of comedy. It ought to come within the S.P.C.A. zone.

Photography, recording and music direction are average while the direction seems easy going in a crude sort of a rut. Dialogues are smart and occasionally smarting.

The picture is primarily meant to amuse people and to that extent "Tenali Ramakrishna" must be voted a success.

It is not improbable that the picture would make the dead poet turn in his grave and roll over with laughter, having said, "Hullo, Reddy you old fox".

Mr. Govind V. Deshmukh, M.L.A., (Central) recently visited the National Studios at Bombay. Left to right front row: Mr. Chimanlal Desai, Mr. G. Deshmukh, Mr. Baburao Patel and Mr. K. S. Hirlekar.

MORE HOMELY THAN
"TUKARAM"!

MORE TOUCHING THAN
"DNYANESHWAR"!!

PRABHAT'S

"SANT SAKHU"

Directed by
DAMLE & FATEHLAL

A STIRRING STORY OF A SIMPLE WOMAN WHO ROSE TO SAINTHOOD THROUGH PURE DEVOTION–

Starring
HANSA — KULKARNI — GOURI

NEARING COMPLETION AT THE
INDIA'S LEADING STUDIO–

A "FAMOUS PICTURE LIMITED" RELEASE!

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

Coming Shortly to Your Town

D.NO.3517
ne 1941

filmindia

Editor BABURAO PATEL

6 T Annas

NOTHING COULD PART THEM FROM EACH OTHER!

NOTHING COULD BREAK THEIR FRIENDSHIP! .... NOTHING COULD BREAK THEIR IDEAL NEIGHBOURLY TIES!

BUT .. A SIMPLE SENTENCE DID ALL THE MISCHIEF!

MADE POSSIBLE THE IMPOSSIBLE! IT WROUGHT DESTRUCTION ON TWO LOVING NEIGHBOURS & A WHOLE PEACEFUL VILLAGE.....!

MEET THESE NEIGHBOURS IN **PRABHAT'S**

PADOSI

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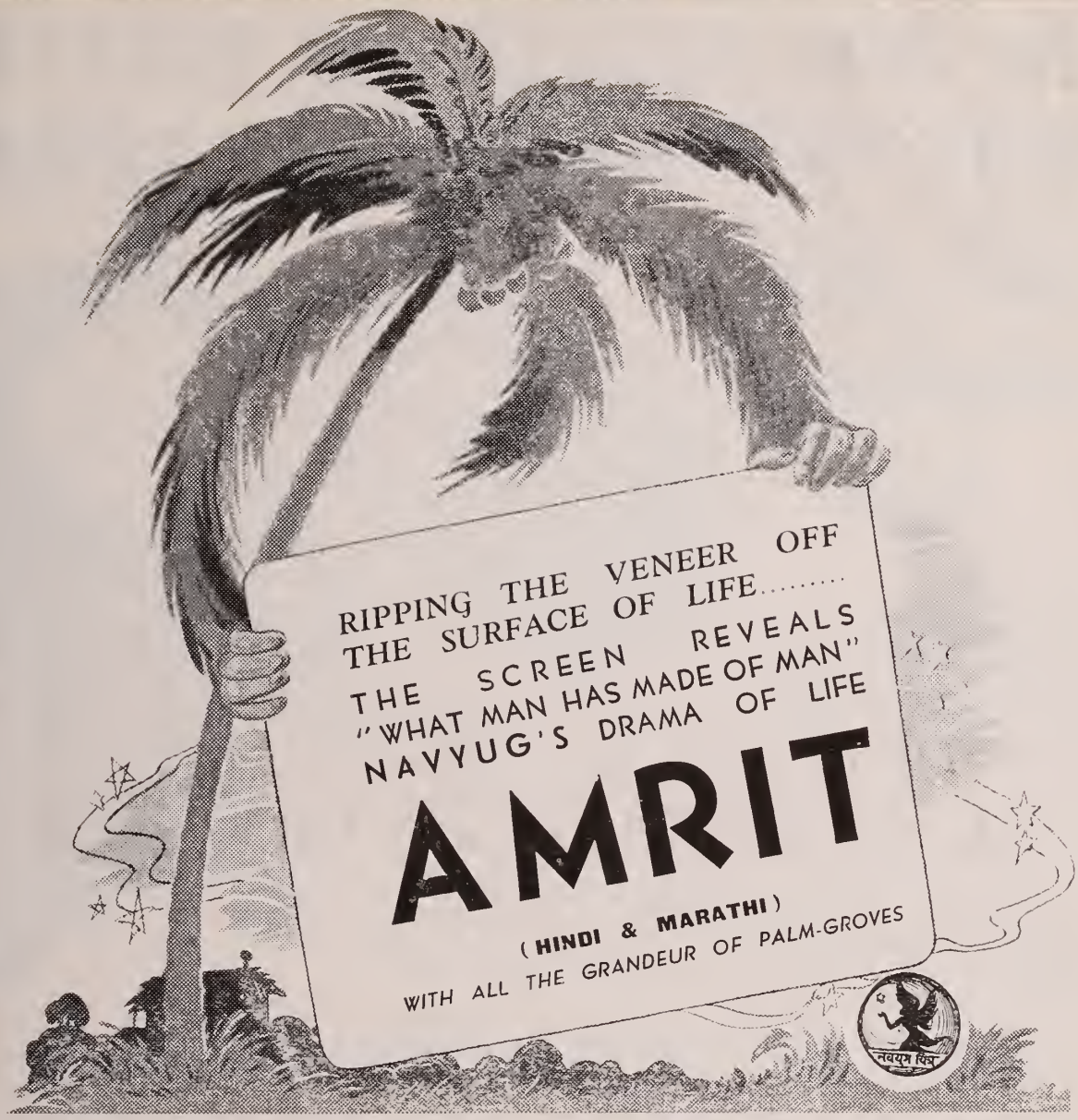

- *Story :* V. S. Khandekar
- *Direction :* Winayak
- *Camera:* Pandurang Naik

Starring: **Meenaxee, Lalita Pawar, Baby Devi, Baburao Pendharkar, Salvi, Damuanna Malwankar, Master Vithal and Winayak.**

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Editor: BABURAO PATEL

VOL. 7 NO. 6
JUNE, 1941

Monopoly Rackets In Jaipur, Bhopal, Bikaner and Gondal and "Prince" Keki Mody

MAKING films in India does not seem to be a very happy business just at present. The producers have to face almost innumerable outside difficulties apart from the intrinsic ones in the production business.

The Government of India takes its pound of flesh in exhorbitant duties on raw films, machinery, chemicals and almost all things needed for the technical equipment of the industry. This bad job, the Government does most efficiently without the least bother about knowing how the film industry is faring. Add to this the inevitable income-tax, super-tax and the excess-profit-tax. And it would not be far from the truth to state that people in the industry are working merely to keep the Government going.

On the other hand when leaders of the industry rush to the Government with one grievance or another, and there are many such grievances, the Government unblushingly sympathises with the plight of the industry, but does nothing to ameliorate the conditions under which the industry is trying to make a headway.

To make matters worse, several district authorities, collectors and commissioners inflict their own penalties in the shape of recensoring fees and octroi duties on the already heavily-taxed film industry. It all seems like a well-organized conspiracy to rob the industry of all its profits, thus stopping the producers from reinvesting to stabilise the film industry in the country.

Reports come to us that one more nuisance has now cropped up to stay the future progress of the Indian films.

In the Indian States of Jaipur, Bhopal, Bikaner and Gondal, their respective ruling princes have granted theatre monopolies to individuals with the result that legitimate competition and expansion are denied to our film industry.

It is hardly necessary to trace the reasons of these monopolies. They might, as usual, be found in unfair favouritism or shabby nepotism or even illegal exploitation. The fact remains that these monopolies are badly throttling the interests of Indian films by choking off competition.

In Jaipur, with a population of over 1,50,000 we are informed, that one Radha Kishan Chamaria has secured the monopoly of the entire town and has erected a theatre called the Manprakash Talkies, where only old and rotten pictures are shown usually and the good ones which rarely go there, reach after over two years after their first release in Bombay and usually in rotten and unplayable condition. Sound reproduction in this theatre is reported to be awful and other conditions in the theatre are understood to be equally bad.

The theatre owner, protected by his monopoly, gives ultimatums to the producers and the distributors all over the country and is reported to be taking films at ridiculously low hires and making about five times the money on them. Is this honest business? What is the underlying morality that prompts a state to grant such a monopoly which encourages this type of racketeering?

Are we in 1941 under the democratic British flag, under which we are all supposed to have free trade, free movement and free speech? His Highness Maharajadhiraj Shri Sawai Sir Man Singhji Bahadur, G.C.I.E., who has been to Europe four times, can certainly appreciate the benefits of free trade and healthy competition which alone guarantee the industrial progress of a State.

Monopoly, which is at best a relic of an unprincipled feudalism, ruins all prospects of industrial progress and in addition invites a question on the sanity of the ruler. For, surely, a ruler who grants such stupid monopolies, and in 1941, must certainly be a mad guy, as by doing so, he is denying to his people increased prosperity and greater opportunities.

More or less the same state of affairs exists in the States of Bhopal, Bikaner and Gondal.

Bhopal with a population of over 61,000 has only one monopoly theatre; Bikaner with a population of over 85,000 has also one monopoly theatre and so has Gondal with a population of 24,000.

And strangely enough all these princes make a lot of noise about fighting for freedom and draw a lot of limelight on themselves as knights-errant of democracy in the present war, while they deny to their own people the elementary right of free trade and natural expansion.

While Jaipur, Bhopal and Bikaner need at least two cinemas more, Gondal can easily accommodate one more cinema. In any case, this practice of granting monopolies to individuals must be immediately discontinued if we are ever to call these principalities as progressive states and their princes as democratic rulers.

In fashion with the monopoly practice observed in these states, a new "prince" has cropped up in Exhibitor Keki Mody of the Western India Theatres. He has gone out to Ahmednagar and secured all the three theatres there, viz., 'Sarosh', 'Mohan', and 'Krishna' and with an air of "the lord of all I survey", he is reported to have begun his game of dictating.

While no one wishes ill to Keki Mody and while all wish him luck with his business expansion schemes, it is rather unfortunate that such expansion should result in monopolies.

Monopoly is a distasteful thing in the present times and it will never pay the producers and the distributors to encourage individuals to monopolise release stations in this way, whatever may be the legitimate reasons for doing so.

One way of stopping this monopoly racket, by states or by individuals, is to refuse to give them pictures, good or bad, till the monopoly is shattered.

Producers will do well to listen to this now, before it is too late.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

HULLO ! ALEX SHAW !

Alexander Shaw was appointed as an expert on the Film Advisory Board on the 22nd October 1940. Seven months have passed since then but not one picture of his, I beg your pardon—a documentary to put it in his own words—has yet come out.

Alex Shaw has himself drawn over Rs. 13 000/- during the time and the Board must have spent over Rs. 1,25 000 on the organization and the production. And yet we seem to have been denied the pleasure of seeing even one film produced by this expert.

A useful friend tells us that two shorts called "The Sappers And Miners" and "The Cavalry of The Clouds" are, sort of, ready but either they are too bad to be released or they are not yet quite ready.

What ever is the truth behind the scenes, one would like to know whether those films will be released before the end of the war.

If the activities of the Film Advisory Board are intended to contribute to our war effort, isn't it necessary that these short films should be produced quickly and released as quickly, one after another, to make our country more war minded? Or are they waiting for the war to come to India and time the release of the first Shaw film with the explosion of the first bomb near the Metro Cinema?

Alex Shaw doesn't seem to be much of an expert to have been in the country for seven months and not have done anything yet. Or is this Shaw's appointment also made as Douglas Reed of "The Times" describes in his book, "Disgrace Abounding."

"In England under democracy, you do not put experts in charge of your affairs, but distribute your favours among men of a small class without especial qualification for the post they receive. This is the misuse of democracy in the interest of a class, the betrayal of democracy, and it is the cause of our woes, past, present and to come. The enthusiasm, the energy and the ability are there, but you do not use them, you delude and misuse them?"

We only hope, purely in our own interests, that Alex Shaw does not turn out to be an "expert" from this class.

THE HOT-HOUSE EROS

The other day I went to see "Virginia", a Technicolor production of Paramount at the Eros Theatre in Bombay. But I didn't enjoy the show though the Paramount Publicity Manager had told me that it was a swell picture.

The reason of my not enjoying the picture may have been my preoccupation with my 'kerchief with which I was fanning myself to keep cool. Didn't some one tell me once that the Eros was a lovely theatre and one can enjoy his entertainment there perfectly? Well, that man was a liar. The Eros is evidently a grand theatre to look at but even in its Rs. 1|8|- seats you can't be free from the sweltering heat of the city.

In "Laheri Jeevan", Harischandra and Husna Banu feature together for the first time. It is a Bharat picture release.

MORE HOMELY THAN
"TUKARAM!"

MORE TOUCHING THAN
"DNYANESHWAR"!!

PRABHAT'S

"SANT SAKHU"

Directed by
DAMLE & FATEHLAL

A STIRRING STORY OF A SIMPLE WOMAN WHO ROSE TO SAINTHOOD THROUGH PURE DEVOTION–

Starring
HANSA — KULKARNI — GOURI

NEARING COMPLETION AT THE
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There are half-a-dozen pedestal fans, or perhaps more, but they are so lazy and placed in such distant corners that they are of no use to the people sitting in the best centre seats. And when I complained to the management about the heat, I was told that the theatre was not air-conditioned. Imagine that in 1941, and in a theatre with marble steps, uniformed ushers and an ambitious, world-travelled owner.

Well, I still prefer the "Metro" where, at least, you don't sweat as in a stable. What use are the marble steps of the Eros, if within, one has to bathe himself in his own perspiration?

THANKS, NEW THEATRES

Good news comes from Calcutta that the New Theatres have decided to continue their Hindi productions. As an earnest of this decision, they announce the Hindi version of the Modhu Bose production which was originally, perhaps, intended to be produced only in Bengali.

New Theatres who have been always slow in taking notice of press reports, have this time shown commendable speed in announcing their decision about producing Hindi productions. If this speed is going to be the watchword of future activities, we are sure that N. T. will be able to give us some worth while pictures for which the country has been clamouring for a long time.

In the meanwhile, we welcome "Lagan" which though a poor show for Nitin Bose, is still an improvement on the recent flops produced by New Theatres.

DO YOUR BIT, READERS

The Bombay War Publicity Committee, with Bobby Talyarkhan as an important cog in the machinery, has published two delightful little books. "Under Your Tin Hat" Vols. 1 & 2 priced at Rs. 1-8-0 each.

The first book opens with those now immortal words of Mr. Winston Churchill when he spoke to his colleagues in the Parliament, *"I have nothing to offer but blood, toil, tears and sweat"* and immediately in the wake of these words we find, *"Come, then let us to the task, to the battle and the toil. There is not a week, nor a day nor an hour to be lost."* Words which should be printed on Alexander Shaw's (Film Advisory Board) pay envelope.

The other volume contains the story of Dunkirk, all told in vivid pictures. Both the volumes are profusely illustrated with some rare war pictures and besides being fully informative, become splendid souvenirs of the present war torn times.

And the small money which you will pay in buying these books, besides returning you its value ten-fold, goes to the aid of the Red Cross. And Red Cross is a greater cause than the present day democracy.

COME ON GIRLS AND BOYS

Once again, there is a scramble among the producers to secure film artistes. Whenever one of them spots a new one—a girl or a boy—they all rush together in an unholy hurry to secure the services of the artiste.

Which all shows that there is a real scarcity of new faces in our film industry. Yes, we do want some new faces. We are all tired of the old ones which now look like white blobs. Some of them have been disfiguring the screen for fifteen years now and waxing, like sunflowers in May, they have become a hideous sight to thousands of film fans.

Which all again means that there is a scope for new talent in the industry. Of course, as usual, we want more girls than boys and it will be really worthwhile for some of our college 'cuties to look towards our film industry for a career. Will they do it? Now is the chance. "Filmindia" will help them to get into the right studios.

In "Kanchan", Leela Chitnis gives this charming Radha Krishna dance with all "those" milk maids.

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THE SINGING SWEETHEART

Our stars are certainly becoming bold and enterprising, the way I find Leela Chitnis working on her own picture, "Kanchan." For months she has been sweating and getting refreshingly slender and teasingly beautiful discussing knotty situations in the story, rehearsing the artistes and herself, singing, dancing and even directing.

This daring woman of the screen is going to give a big push to her producing concern, "Chitra Productions", which she has started in association with the Ranjit Film Co. "Kanchan" may present the old triangle in the traditional story of the Indian village life, but when one of the angles is the glamorous Leela, you can bet that you are going to get a kick out of the show.

As "Zabak", the well-known columnist, rightly calls her the Singing Sweetheart of India, "Kanchan" gives some more scope to Leela Chitnis to put over a few more of her enchantingly beautiful songs on the Indian screen.

Well, we can do nothing better than to wish the sincere artiste all luck with her new enterprise.

SHIVERING BOARD OF CENSORS

Mr. V. N. Pai, the Secretary of the Bombay Board of Film Censors, seems to have swallowed all the criticism about his work and slept over it. We are not surprised at this. This is exactly what Government officers have been doing since they began their business of running a Government. And no wonder, that they have muddled through the whole show.

When we first wrote about the Censor Board in India issuing restricted certificates for pictures which glorify crime, Mr. Pai was quick enough to reply and point out some imaginary statutory difficulties which prevented his Board from doing the right thing. Which all means that while the Board realizes the wisdom of our suggestion and feels the necessity of reform in our censor laws, it is not prepared to rush into it and by doing so take upon itself more work, incidentally, more intelligent work.

In our April issue, we have clearly pointed out the shallowness of the arguments presented by Mr. Pai in justification of his Board's laziness to overhaul the censor regulations and now the only conclusion we can arrive at is that neither Mr. Pai nor his Board wants to do anything about this important reform which is so vital to the future advancement of our social life.

It is clear that the members of the Board have lost their social conscience and do not believe in a progressive life.

ASSASSINS AT LARGE

The communal riots which broke out in Bombay last month have ruined the show business in the City. The first burst was somehow subsided by the local authorities and we had a short interval of peace and good will which helped our cinemas in the city to open their doors wide open.

But something went wrong again somewhere and the riots broke out in the city again on the 22nd May, just a day before four new pictures were to be released in the City.

For the first time the four producers took a speedy decision and jointly advertised postponing the releases, with the result that over 50 tins of canned brand new drama is now lying on the shelves unexploited, and their producers are paying the Multani Hundi bankers heavy interest on the stuff they can't cash.

The same stalemate with perhaps more tragic consequences is also seen in other trades and professions in

Jyoti is making "puris" in "Darshan", a Prakash pictur e and who wouldn't like to eat them if one gets the chance.

Leela Chitnis

in "KANCHAN"

Vimla Vashishtha

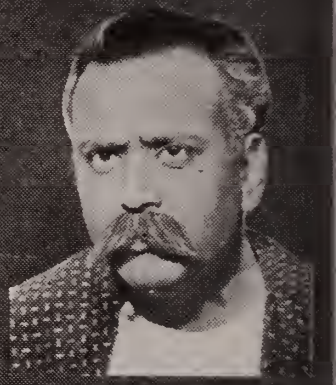
in "KANCHAN"

Aroon

in "KANCHAN"

Mubarak

in "KANCHAN"



a Fortune

in "KANCHAN"

(It's Four Pictures in One!)

CHITRA PRODUCTIONS

the City. Every one is in a state of panic and human life seems to have suddenly become cheap and worthless, the way it is pulled out of living bodies on the point of the assassin's dagger. The only clumsy part of the whole procedure seems to be that the knife blades get smeared with fresh human blood and have to be often wiped clean with foreign cloth.

Mahatma Gandhi can't yet spin a national yarn to weave it into a patriotic fabric for wiping our native blood.

The police on the other hand while making all obvious efforts at quelling the riots, make the matters worse by promulgating a curfew between 7-30 p.m. and 6 a.m. during which, barring dogs and the police, no one can move out of their homes.

The ten and half hours curfew is a candid confession of the authorities that they can not manage the show efficiently. So our optimism of looking upto the police for protection becomes a mirage.

In the meanwhile the goondas (professional cutthroats) are having a time of their life in tearing open the half-starved stomachs of sweating Indians who have to go about to earn their day's wages.

With all the leaders of the political opinion, that has the most following in the country today, in jail through the courtesy of the British democracy, armchair rumour-mongers are giving birth to strange and new speculations in tracing the cause of the riots.

Dame Rumour is therefore in her gala array and we are told in whispers that while one community has collected a fund of ten lakhs of rupees to organize the riots, the other community is thinking of retaliating by a collection of twenty five lakhs.

Whatever that be, seeing the method in this midsummer madness one is compelled to conclude that there is some sort of an organization behind all these dastardy murders. And who ever began this dirty inhuman orgy has enough blood on his hands to last him for twenty generations to come.

And if, as some well informed persons like Mr. Bobby Talyarkhan think, there are amongst the so-called upper strata of our society rich and educated gangsters who, for political reasons or through communal fanaticism, exploit these goondas and incite them to commit murders it is high time that the self-confessed defenders of democracy should take some drastic action quickly to expose these real criminals behind the dastardly outrages.

Believe it or not, one more ugly rumour persists in the local film industry that a wealthy proprietor of a local cinema, whose communal fanaticism has shown itself several times before, has actually subscribed Rs. 50,000/- to foster communal ill-feelings and propagate the cult of the knife. People in the film industry should, in their own interest, investigate this rumour and if found authentic, it is very easy to teach this cinema owner a lesson of his life-time by unanimously withdrawing support to his cinema.

The film producers, who have lost heavily during these riots, will not require much inducement to unite in boycotting this social criminal who is reported to be misusing his money and status to paint the payments in human blood.

In the meanwhile, the poor and the innocent will continue to die at the hands of the wicked as they have done through ages, unwept and unsung, and those who have fattened themselves on the sweat of the poor shall continue to sing their loyal anthems of democracy.

One wonders whether it is happier to die than to live in these times.

Sumati Gupte has a splendid role to play in "Thoratanchi Kamla" a Famous Arun picture.

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To *Delite Talkies,*
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With all good wishes from the Brigadier and myself.

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CAP/173

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Kanan Devi (Calcutta)

A rumour has spread from some unknown and irresponsible source that I have undertaken a tour programme of dance and song recitals, while I have no plans whatsoever for anything of this sort.

Your letter kills the rumour. But I think, you should go on a dancing tour. You need some exercise to wear off the effects of the slow production programme of New Theatres. In "Lagan" you look more than two eyes can gather.

Miss Kamla (Bulandshahr)

I am very anxious to know whether Naseem Banu is married or not?

Why should you be anxious? Her mother ought to worry or more so the eligibles. Isn't Naseem too sweet to be married?

Can you tell me whether Leela Desai is a better dancer than Sadhona Bose?

I don't think so. According to Modhu Bose and Surendra Desai (Bulbul), Sadhona is not only a better dancer but the best dancer ever born. Let us believe them. She has given them more dances than to any of us.

A. K. Daftwar (Gaya)

Why are New Theatres going backward day by day?

Because they have stopped asking themselves "why".

Why does Leela Chitnis always act on contracts?

Probably, she believes in contracts. One thing good about contracts is their constant novelty and change.

B. Ghosh (Lucknow)

Having read Miss Carlyle's "Confessions" about her boss, I long to read Mr. Patel's opinion about his secretary?

After what Miss Carlyle wrote about me, it seems to be a story of the beauty and the beast. I don't mind, if she doesn't.

Sitaram Khetan (Monghyr)

Where is Snehaprabha Pradhan nowadays?

She is working in the Ranjit studios.

Jaswant Singh (Agra)

Which picture is Kardar directing now?

He is assembling the 'ruins' of "Swamy" in the Circo compound. And then he is expected to join the Ranjit group.

Leeli Daniel (Lucknow)

When will Padmadevi, the favourite of Bombay, appear in a Hindi picture again?

She seems to have settled down in Bengal at present. Perhaps she may appear in some Hindi productions coming from the East.

Kotu H. Gursahany (Hyderabad)

How many of our actresses are virgins? Moreover what is a virgin and where to look out for one?

I don't know much about the actresses being virgins. But a virgin is the one who is on the verge and not yet pushed over. This is an antique commodity in a modern world and you may find it in rural surroundings.

The darling returns. Devika Rani will be seen in the next picture of Bombay Talkies, "Anjan." She is not the "innocent" in the picture, it is the other guy Ashok Kumar.

TO LOVE, HONOUR and PROTECT

Look at your bride Mr Bridegroom, so lovely and so loving. She has put her happiness, her security - in fact her whole future - in your hands and you have promised to love, honour and protect her.

We know you will keep your promise to her. We know you will give her the best protection. But let us suggest that the right way to give such protection is to insure - insure with a Company which makes quick settlements-which has proved its soundness by ever increasing business for the longest period - which has a management elected by the Policy Holders - inspired by a true spirit of service to them.

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When eyes speak, hearts melt. Look at Kumari in "Devata", a Telugu social of Vauhini. She will only wipe off that tear when you see her picture.

A. S. P. Bhimji (Dar-Es-Salaam)

Do our actresses like sunlight or moonlight?

For work they need studio light, for vanity they like limelight and for their romance they prefer moonlight. Sunlight is too strong for these fickle stars.

Has Wahidan died?

Yes, the winter came and the nightingale was no more.

Bhoopen Hazarika (Gauhati)

May I know why Khursheed has acted in "Musafir" with so many pimples on her face?

Because her director is a short-sighted fellow. Sometimes, he can't see mountains.

B. C. Jain (Bhagalpur)

With which picture Maya Bannerjee began her film career?

"Jagirdar", produced by Sagar Film Company.

Ratan Prakash Rustgi (Chandausi)

Will you kindly recommend a book on writing film stories?

One of the best books, I liked, is written by Frances Marion and is called "How To Write And Sell Film Stories." You might get it from the New Book Co., Fort, Bombay.

H. Ebrahim (Pretoria)

Which is the next picture in which Surendra is appearing?

"Garib", a social story under production at the National Studios.

N. P. Mahajan (Singpur)

Has any woman so far directed a picture independently?

Yes, we had one Jaddan Bai who not only directed but also wrote the stories and the music. But in keeping with her own independence the situations in the picture also went out of hand, and her efforts flopped. Recently, Leela Chitnis tried her hand at it in "Kanchan", but recovered her poise before things were lost and now she has another director working on the picture.

Mrs. Zuleikha Moinuddin (Dacca)

Is Shobhana Samarth in any way related to Director Kumar Sen Samarth?

If marriage is a tie, they are both tied down.

Benoy Kumar Bose (Katihar)

Who is the hero of "Kanchan?"

Arun, who first came on the screen in "The Only Way", a Sagar picture.

I. Vasjack (Durban)

Do you think, Ashok Kumar would like to marry Leela Chitnis?

I don't think so as Ashok has a wife of his own and Leela has a husband and both of them seem to be happy.

How does Leela Chitnis look when she is not in make-up?

It is a close one and so deftly it is being handled by Baburao Pendharkar that Lalita Pawar fancies herself in heaven in "Amrit" a Navayug social picture.

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D. P. R. Reddy (Giddalur)

I have just completed my college course and I am anxious to learn film direction?

Well, we have no institutions that teach the art of film direction. All our present day directors are self-taught and they have learnt by the method of trial and crror. Their theory, they picked by close observation of foreign pictures and their practice, they got either by wasting their own or the producers' money. There has been no methodical training in this profession but one way to get along is to understudy one of the working directors in our film studios. If some one, like Mehboob, agrees to train you, well, then, you will learn.

Chandawarkar Shankerrao (Harwatta)

I hear bad rumours about Director Shantaram. Every man from Poona and Bombay says that Shantaram has done such and such a thing. I am sure that he is not a person to do such a thing. I think that Mr. Shantaram is aware of his fame and he would not have done that thing. So you must tell the public that Shantaram is innocent by publishing his innocence in the next issue.

And I must also publish my innocence about what you are talking. I am sure that Shantaram has not done "such and such a thing" and I am sure, like you, that he has definitely not done "that thing." So, in future, don't believe rumours. Rumours are very often spread by those who would like to do what Shantaram does. Which, of course, doesn't mean that he does "that thing."

Nalini Jayawant, herself a beautiful toy, plays with toys in "Sister", a National picture.

In "Darshan" a Prakash picture Jyoti shines again as a star with a new personality

Rama Prasad Singh (Gaya)

Your propaganda against New Theatres has caused the concern to stop producing Hindi pictures. Do you agree?

I don't. That is a serious accusation you are making and even New Theatres won't accuse me of it. I only want New Theatres to improve and they are slowly improving. And they are not after all stopping Hindi productions, so be at peace.

Leela Chitnis looks younger every day?

She can't help it and so much the worse for us. What is your complaint?

Md. Sajid Ali (Bhagalpur)

Who is Sindhu Gadgil and when will she come on the screen?

She is a young educated Brahmin girl who is bubbling with enthusiasm to join the screen. I don't know when she will actually grace the screen, but she is reported to have joined one of the film companies, recently started. Let us wish her luck.

Please tell me, which is the easiest way to get a job in a film company?

Get hold of the most attractive girl in your town and bring her to a film studio for a job. Your job will be automatically provided for. That is the shortest way. The other way is rather round about.

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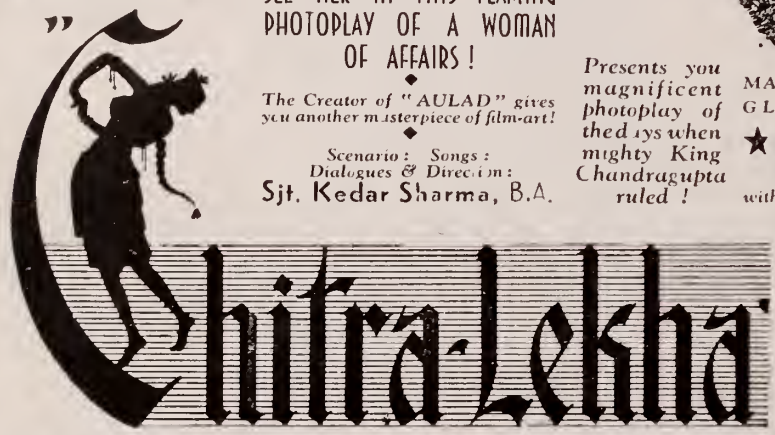

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Miss Muktha Nellikai (Mangalore)

Can you tell me where my favourite star Sabita Devi is at present?

She is my favourite star, too, but I don't get a chance to see her. Whenever, I look out for her I find her "Mummy" in the front door and Director Badami at the back door. How can you see your favourite that way? I think, she has either retired from the screen or is thinking of doing so. She is not much in the news nowadays and I don't even see her photographs anywhere. If she is still to be called a star, this is a peculiar stardom.

I want to write to Leela Chitnis for a photograph.

Write to Mr. C. R. Gvalani, her husband, and seeing your name, he will send you one. His address is Chitra Productions, Main Road, Dadar, Bombay.

Omar Khan (Mysore)

Do you mind printing a photo of Director Mehboob? I want to see his face.

He hasn't much of a face to photograph. His beauty lies in his work. See his new picture "Sister", and you will see the man.

Lokesh C. Dar (Srinagar)

Motilal has come to our city. I had a great regard for him before but I now understand that actors, even good ones, are just glorified bad characters. Motilal is enjoying with all sorts of disreputable people of the city. Are other big ones, the same stuff? I saw him with an overgrown beard. He looked like an idiot. He has made friends with the most hated man of the City. God alone knows what these people must be doing in Bombay?

I, too, know what they do in Bombay. But because I love Motilal, I want him to read this. He must know how he looks in the public eye. If all that you say is true, I shall take Moti to task when he returns. He doesn't lie to me and I shall know the truth. In any case, an educated lad like Moti, good and quiet usually, should not give the world a cock-eyed view of film actors. I do not want him to be a snob, but film artistes are popular idols and they shatter their own glamour when they act funny.

After seeing "Raj Nartaki", I came to the conclusion that the picture was just a complete advertisement of Sadhona Bose. She is spread over the whole picture. Then why was Prithviraj wasting his time?

This is always the case with Sadhona Bose pictures, because Modhu Bose, perhaps, believes that Sadhona has all the drama needed in the world. He may be right as he knows more about her, but Sadhona alone can't be a complete film story. Prithviraj has not only wasted time in "Raj Nartaki" but now he is wasting his life in other pictures. Gone are those old ideals of "Art for Art's Sake." Prithviraj is today like a grocer giving his measure for the price. That is what money does to a man.

Monica Desai looks charming in "Chitralekha" a Film Corporation picture.

Winayak Roy (Mahableshwar)

"Bandhan" and "Naya Sansar" have been big hits and all papers, including "filmindia" have praised the pictures. Glorious tributes have been paid to the writers and the producer. But I find that both the pictures have been directed by one Mr. N. R. Acharya about whom not a line of praise has been written. How is that? Why are the other directors given all the ballyhoo?

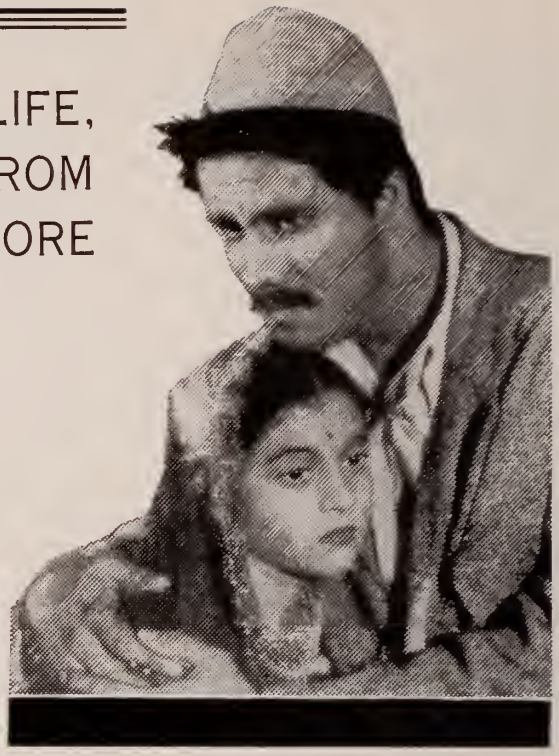
A very sensible question, which some one had to ask someday. The system of production in Bombay Talkies is a little different from the other studios. In the Bombay Talkies, the producer takes upon himself the entire responsibility of the picture, the director occupying a nominal post. Mr. Mukherjee the producer practically directs the whole picture. In the other studios the director does everything.

M. P. Sinha (Mymensingh)

Why has Mr. Chimanlal Desai ceased to be the Managing Director of the National Studios? What is he doing now?

The story of the resignaton is a long one. It is as old as Chimanlal and I have no space for it. It is apparent that Mr. Chimanlal's management was not acceptable to the other directors. Men in

DRAMA FROM THE ROOTS OF LIFE, SENSATIONALLY DIFFERENT FROM ANYTHING THAT CAME BEFORE



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the know of the affairs are not surprised at Chimanlal going out. Chimanlal Desai has now started a new concern with the significant name of "Amar Productions" and strangely enough the maiden picture is called "The Struggle For Living." These two names ought to show you the direction of Chimanlal's present activities.

Are there any raw film manufacturers in India?

No. But we have directors who expose the film and make it look more raw than ever before.

Kumudini G. Sheth (Indore)

Will you give me Nalini Jaywant's address and tell me something about her?

She is too young to have something to tell about her. She stays at Vidyarthi Bhuvan, Tribhovan Road, Girgaon, Bombay 4, and you may write to her and she will tell you how many dolls she plays with.

M. Pramila (Masulipatam)

What is the exact relationship between Anuradha and Rafiq Guznavi?

Come, I give you the guess.

Hemandra Nath (Agra)

Will Minerva's "Alexander The Great" prove the "Pukar" of 1941 ?

I sincerely wish it does as Sohrab Mody can't afford to fail now. As it is, we have few good companies and we want Minerva to live.

Kawasji F. Kapadia (Deolali)

Who is Kalyani by caste? A Hindu or a Mahomedan?

A Mahomedan.

Shamsundar Vyas (Amraoti)

Don't you think that Vanmala should get out of the industry?

Heavens, why? Don't you like her? She has her good points.

V. Lakshmikanthan (Bellary)

I wish to become a Sound Engineer. Where shall I take a training?

Write to the Abdulla Fazalbhoy Institute, St. Xavier's College, Fort, Bombay.

C. M. Sethi (Lahore)

Whenever I see a romantic picture, its effect lingers with me for five days and I can not prosecute my studies. What shall I do?

Stop seeing pictures. Studies first.

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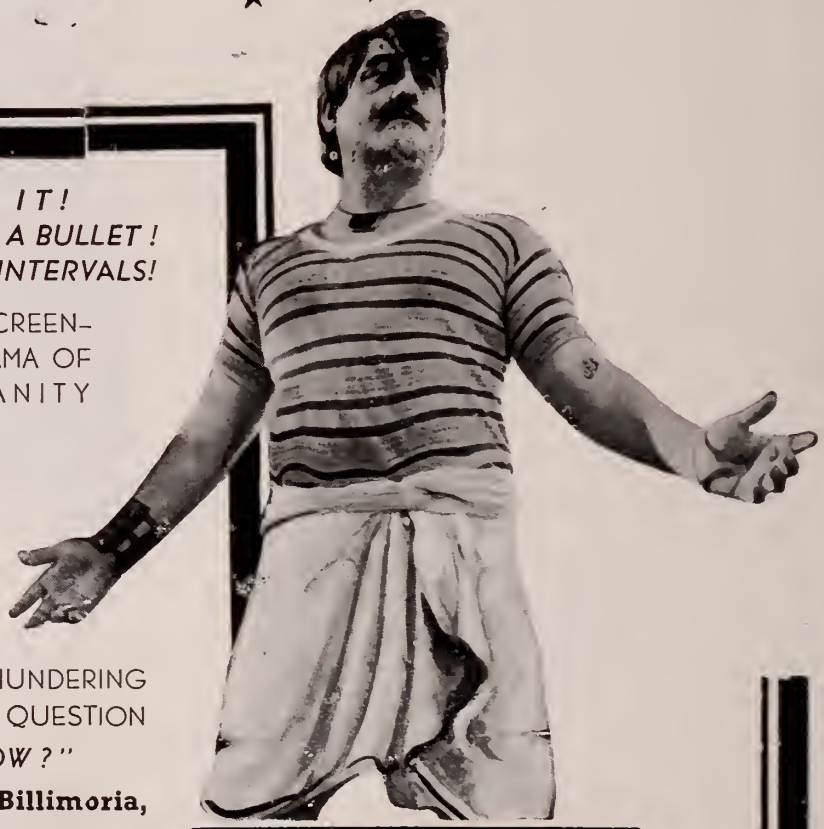

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Shri Niwas (Muzaffarnagar)

Why does Snehaprabha Pradhan live in Bombay and Kishore Sahu in Nagpur? Aren't they married?

Yes, they are but this is a modern streamlined marriage and the husband and the wife may be meeting on week-ends. If they are, it is a very sensible arrangement. There is less chance, this way, of one boring the other.

Noor Moonda (Ranawar)

Can India boast of a Boris Karloff?

What is Boris Karloff? He is not a great actor. We have actors with more talent. A hideous make-up doesn't mean acting. Most of our actors can do that sort of a thing very easily.

After "Achhut", when is Miss Gohar likely to be seen on the screen again?

Not till she gets a suitable story. Miss Gohar is in the fortunate position to wait and choose. And just at present, she is waiting and you must also wait.

Om. Prakash Agarwala (Bareilly)

Please let me know the names of Agarwala actors and actresses?

This is the umpteenth time that I am asked a question on communal and sub-communal lines. I don't like it. I have no time for Agarwalas, Andhras, Oriyas, Tamils, Mysoreans or for any provincial, lingual or communal labels. They are all the same to me as long as they are Indians.

K. S. Iyer (Madras)

The entire Tamil world is wild with you, because you have criticized our language. You ought to apologise.

If I have offended any Indian in the South, mind you, not a South Indian, I am always ready to submit my apology. But because I said that the Tamil language has harsh phonetics and some orthodox blokes feel insulted, I am not going to apologise. To hell with such fellows, be they Tamils, Telugus or Bhayyas. My own mother tongue, the Vanjari, is perhaps worse than Tamil and I hate it as much and I don't mind the Tamils or the Bengalis hating it more. It is a rough language of the jungles and deserves to be intensely disliked. I love Hindusthani, like English, tolerate Gujrati and feel drawn towards Bengali.

Many Tamilians, during the last month, have written to me abusive letters, threatening violence sometimes. Which all does not speak much for the Tamil language and its cultural influence on the people who speak it. In the South itself I have noticed a shameful controversy between the Tamil speaking and the Telugu speaking sections. One section seems to hate the other. Which is a really disgraceful state of affairs and certainly not in keeping with cultural traditions of our country. I don't even like the dividing-talk of the South, the North, the East and the West. These are merely geographical divisions of the country and should not be allowed to interfere in our social and cultural contacts. Can't we, even now, after 150 years of shackles, think in terms of one country, one people and one tradition?

Those Tamilians who are threatening me with physical violence are wasting their time.

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'Lagan' Better Picture Than 'Andhi'

Damn Poor Show For Nitin Bose !

Orthodox Story And Boring Picture

Nitin's "Lagan" is certainly a better picture than "Har Jeet" and "Andhi" but it is too poor in comparison with his own "Dushman" and nothing to write home about considering the old standard of New Theatres.

Whatever might have been the state of confusion in the New Theatres Studio, one expected Nitin Bose to give at least a technically superb picture. The fact that he has not been able to do so, after nearly a year on "Lagan", proves the necessity of a radical overhaul in the studio organisation.

ORTHODOX AND INSIPID

The story of "Lagan" is orthodox and insipid and seems to have stepped out of an obsolete story book. It is the story of a music teacher, charitably called a poet, and a disciple, whom we are supposed to take as a young girl inspite of her size and proportions.

The picture opens with some silly slapstick stuff in which Nemo a music school principal is making feverish preparations for the annual social of his school. For a school, teaching only girls, as is shown, the behaviour of the principal and his other staff is too cheap and light-hearted. Nemo also gets a chance for some stupid hysterics when some highly unimpressive parents of the girl-students come and put Nemo on the mat for bad training.

Nemo is soon in despair when (Kusum Kumari) Kanan, easily the most brilliant and favourite student seeing the rest of the crowd of untouchables, comes to his rescue with a gramophone record of an unknown poet.

THE BIRTH OF A POET

The poet (Saigal) is soon searched for and brought to the city. Leaving thousands of other houses in Calcutta severely alone, Saigal just manages to take his quarters a floor below Kanan, of course, without even dreaming that she was to be his student. Call it coincidence or brain wave of the writer but this "accident" gives a chance to Saigal's excitable servant to get into a quarrel with Kanan's father and an opportunity to Saigal to sing a song on the balcony and introduce himself to Kanan. Of course, Kanan, later on, returns the song and within ten minutes we know that all is well with the throats of these two singers.

LAGAN

Producers:	*New Theatres*
Story:	*Benoy Chatterjee*
Scenario: / Photography:	*Nitin Bose*
Music:	*R. C. Boral*
Songs:	*Arzu*
Audiography:	*Sushil Sarkar*
Art Direction:	*Souren Sen*
Cast:	*Kanan, Saigal, Nawab, Jagdish, Nemo etc.*
Released At:	*Minerva Talkies*
Date of Release:	*10th April 41*
Direction:	**NITIN BOSE**

As there is no necessity nor place in the story for both these songs one is led to believe that the artistes are merely clearing their throats for a greater effort afterwards.

The quarrel between Kanan's father and Saigal's servant is taken to its logical conclusion of a Police Sub-Inspector being called at the door and then finding out that Saigal is Kanan's new music teacher, the Sub-Inspector is sent back about-turn. He, of course, goes without a complaint, and thanks. Otherwise, he would have made a boring story more boring.

Thus begins the love story of Saigal and Kanan between a teacher and disciple. Saigal, selfish, erratic,

Mr. Nitin Bose

eccentric, hot-tempered, jealous and in love—not exactly at first but at second sight—while Kanan, young, talented, already a good singer but learning to be better, liking the teacher but not exactly loving, being too young to think of it perhaps, enthusiastic, suggestively affectionate to mislead a man! Saigal comes out in the balcony and sings while Kanan reaches the stair case landing and bursts out. In both the cases, the audience doesn't miss it.

WHAT A SHOW

Then the much looked forward annual social comes in the shape of a tame show—where Kanan sings a "saddish" song before a microphone and we see Nawab, a newspaper magnate, making eyes of appreciation at her and looking with a kindly fatherly expression, which expression he marvellously maintains even after marrying Kanan.

For one song, Kanan gets a gold medal and we are told—not shown —that the annual "event" is a huge success. The music teacher, I beg your pardon, the poet Saigal goes unrecognized and like a cheap commoner he flies into a rage, vomits out on the girl and goes back to his native village.

In the meanwhile Nawab, the most uncultured looking and unconvincing newspaper magnate—perhaps they have people like that in Bengal—falls in love, we are told, with Kanan and making Nemo, the music-school principal, as a go-between, arranges his wedding with Kanan.

It seems that no one is in love with anyone. Nawab seems to realize the sudden necessity of a companion for his bed, while Kanan seems anxious to obtain a worldly

security in joining up with a man old enough to be her father. Nawab prowls round her with an old tired expression full of sex-craving and even after marriage the director keeps her within safe distance from Nawab—a very wise move.

RETURN OF SAIGAL

Hearing of the marriage "poet" Saigal makes another mad appearance and goes into a new frenzy, but Kanan and Nawab are married, Saigal or no Saigal.

Time passes. The girl doesn't seem to be completely happy. Gratitude to the poet is weighing on her mind. She requests her husband to bring him back and make him great. The husband, like a faithful dog, sets about the work and like a newspaperman teases the poet out of his lair.

Radha Rani in "Manthan" a Wadia picture.

Saigal's name soon becomes famous. He swanks and once more with his newly found fame, is rekindled his old passion for Kanan.

Then the drama goes through a few misunderstandings and Saigal tells Nawab that Kanan is in love not with Nawab but with himself. One wonders why love comes in at this stage. Kanan did not marry because she loved Nawab. But love being a handy instrument it is used to do the audience in the eye.

Nawab is soon seen accusing Kanan of disloyalty and sin. Kanan protests and thinks of suicide. She takes a revolver and rushes out to the swanking poet. Some more talk —some more rushes—some tears and some fears and we see Saigal in the hospital, dying after a motor accident and Kanan and Nawab are once again brought together by the dying man.

BUCK UP NITIN

Thus ends Nitin Bose's pretence of a good picture. There are some blind fools in the town who think "Lagan" to be a great picture. Yes, it is certainly great in comparison with "Andhi." But for Nitin Bose, it is a damn poor show. Nitin must not be misguided by the phrases of the publicity pups nor pat himself on the back by reading ready made reviews appearing in the dailies.

We are prepared to lose "Lagan" but losing Nitin will be a tragedy. Nitin must give us a really great picture. It is in him to make one. If New Theatres won't give him the facilities, let him go out and make it but his next one must be even better than "Dushman." In the meanwhile, let him remember that "Lagan" is a setback to his reputation as a great director but let that not dishearten him towards greater effort.

KANAN PLEASES

Coming to "Lagan" its photography is indifferent. Couple of songs are good, but as the music is inclined to be on classic lines it fails to be popular.

Kanan gives a pretty good performance and sings a song well. Saigal does not impress. Nemo is tiresome and so is Jagdish who hasn't much to do. Nawab fails even to amuse.

The story is loosely knit and becomes boring in places. During the last four reels it however, rushes well. But that is all.

As I said before, there is nothing much to crow about, whatever hired pups might say.

Moti in "Akela" a Great Indian social picture.

MOTILAL—

After a long break we shall soon see this excellent artiste in "SHADI," a social picture of Ranjit.

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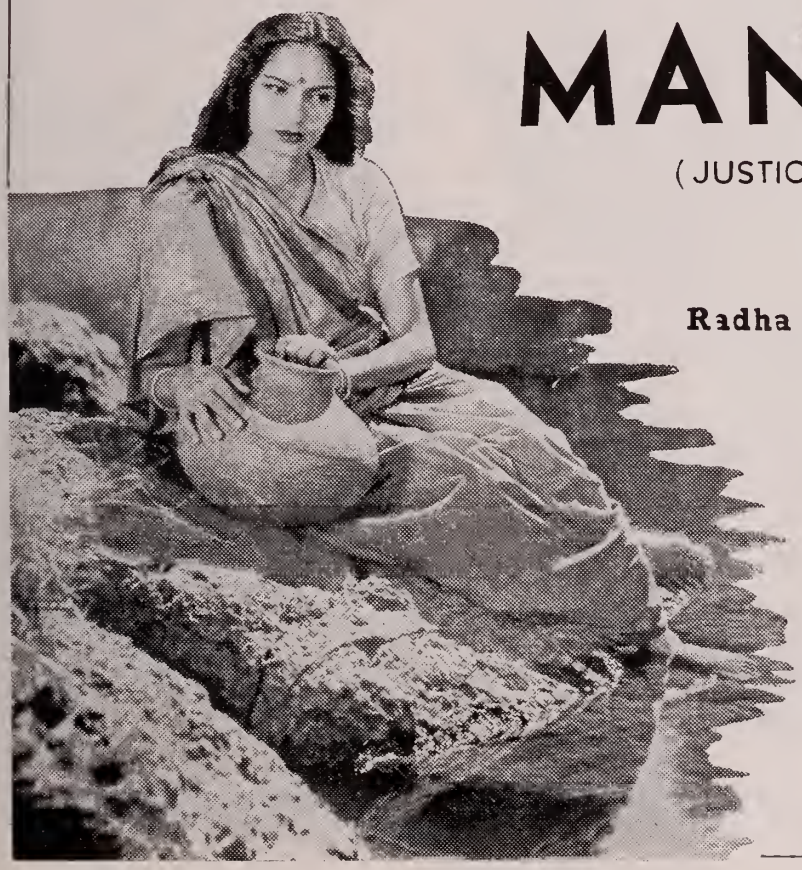

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NATIONAL STUDIOS

Collegians Cock The Eye At Our Glamour Girls

Even Leela Chitnis Disappoints

Popular Love-Doves Under Sledge-Hammer

By: **Surendra P. Singh, B. A. (Hons.), Patna.**

(Provoked by the article written by Miss Zeenath Zahara, in the issue of November regarding our glamour boys, this writer has made an attempt to give the other side. Incidentally, the other side concerns the other sex. —The Editor).

Mr. Surendra P. Singh, the popular collegian.

Like the College girls we are also human and therefore as emotional. To fill the blanks in our dreams, we need the film heroines just as much as College girls need film heroes but for this we have not to meet together in a shady grove on a Sunday afternoon for a discussion.

We think of our heroines while we walk and try to make our choice by instinct. Men are born dreamers, who dream even while lighting a cigarette in a strong wind.

"Who should be our heroine?" This is what I asked a friend of mine from my College. "One who is the least perfect", he replied, "because the least perfect is easily the loveliest." There is a lot of truth in this but few would admit. And therefore for general consumption I put forth a universal formula. Let us find out who is the most perfect, because, "nearer perfection, nearer our heart" and it is this nearness to our hearts, what, I suppose, should be the criterion of one's choice of his heroine.

If I say that our heroine should have a blush in her face, a melody in her voice, it would seem like chanting an old hymn in a new place of worship. In these days what we really want is that our heroine should understand us and even in a platonic way meet the demands of our sex repression.

Sardar Akhtar seems to do that. Recently she has given definite proofs of her ability to do this but she has come rather late. We had heard of her in our school days and to hear of her again gives us a feeling that we are hearing a twice-told tale. Her freshness—that is now a dream of our imagination—is not there today. Her best performance was given in "Woman" but one who is so admirably suited to be a mother in the picture can hardly be a heroine of the College boys. Can she ?

Leela Chitnis—"can a champion mother be our heroine?" The nation wide success of "Bandhan," ought to answer that.

Kanan—"she displays mischief in every twist and turn". And what a turn it must be with the present Kanan.

Leela Desai—the screen doll—"every time this volatile beauty refrains from opening her lips, she does a service to herself". Does she?

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This brings me to Maya. Even the greatest care in "make-up" could not give her the air of a mother in "Bharosa". Maya seems to be a nice girl. She sings well, acts well and seems to understand us too; and she would have been very nearly our heroine but for her appearance in "Pukar" along with Naseem. When a principal star glares at you through the centre of the sky, it is no fault of ours if the star in the corner, though as valuable as the other one, does not catch our eye. In my opinion, Maya should deserve better roles.

NASEEM—SMOOTH LIKE MARBLE

And yet Naseem cannot be our heroine, because she does not seem to understand us. As perfect as a statue, as smooth as marble, with clear but blank eyes beneath dark lashes, with Cupid's own curves to her delicate lips and with numerous little dots and dashes which make a woman irresistibly alluring, she ought to have thrilled us all from one College to another from end to end of India. But she does not. She is a beautiful rosette—a flower without fragrance. I really do not know why this beautiful creation of God should be so. My friends say "conceit", "lack of expression"—and though I have persuaded them to believe that it is not what they say, still I feel that there is something missing somewhere in this beautiful delicacy of the screen.

And strangely enough exactly for opposite reasons we refuse to come under the sway of Devika Rani.

Prabhat has given us two Shantas —Apte and Hublikar. Both are talented, though, we are led to believe, of two different temperaments. There are several amongst us who like Apte but are not inclined to give her the coveted place of "the only one." In a strange way they seem to be entertaining a distant fear for her, perhaps because in her they feel the danger of a rebuff.

On the other hand Shanta Hublikar is too coy and sweet and due to her flawless performance in "Admi", she lingers longer in our memory. We would be all prepared to enshrine her if we were only assured that she would come continuously in triumphs like "Admi."

SARDONIC SABITA

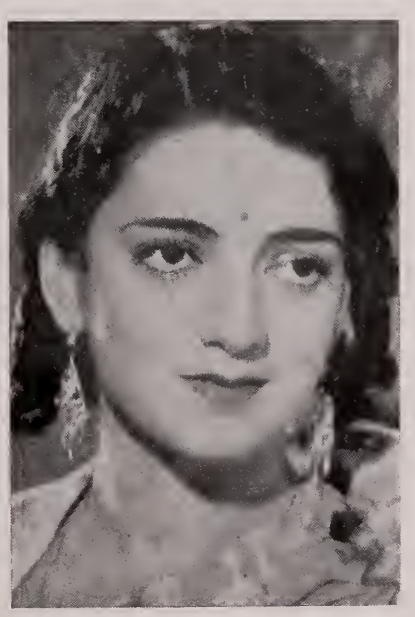
Sabita seems to have everything, except that, one always gets a feeling of something sardonic just behind everything that she does. She is a child I am told, or may be, childish. And she has still not found her true inspiration for work. But we have hardly the patience to put up with her long apprenticeship and it is high time that she starts going as a film star.

Rose is an old story that should begin with, "once upon a time—" She may have been like a rose once, though she has been growing bigger and bigger like a sun flower recently. And who wants increasing dimensions in beautiful women? Not the College boys!

Madhuri and Bibbo—we have heard our elder brothers talk of them and in due respect to our elders, I must confess, that we hardly ever think of prying into their affairs.

Vasanti and Jyoti on the other hand seem to be kids. Many a time I have gone to see Vasanti's pictures with a fond hope of finding her grown out of her frocks but alas, she always plays the Peter Pan and even married people do not like kids all the time. Why blame the bachelors? And Jyoti ! I shall talk of her six months hence. She mustn't know me at present as an immature mind is a dangerous thing not only to itself but to those interested in it. And yet one wonders. Is she really that small? India has a tropi-

Naseem—"she is a beautiful rosette, a flower without fragrance" could such beauty have no fragrance?



Sabita—"there is something sardonic just behind everything she does." But does she do much?

Jamuna—"Her Majesty", with dare and dignity." Has she abdicated now?

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Before I travel to Calcutta, I must tell you why Sheela could not be our heroine. She appeared in "Jailor" with an extraordinary grace and looked quite loveable but in subsequent pictures in trying to assume some glamour, probably because Sohrab Modi wanted her to do so, in one single stroke she has lost all that she had gained. It is often through our well wishers that we come to lose something which we have once gained.

MISCHIEVOUS KANAN

In many a heart Kanan reigns supreme. Since "Vidyapati", she seems to have been obsessed with her individualism. She seems to reduce a man into insignificance and if she is left alone to have her own way, ere long, Adam will be threatened with extinction.

Kanan displays mischief in every twist and turn. And a mischievous young man may well be the hero for our College girls but we, the College boys, are creatures of scanty patience. We want something more steady and more loyal.

And yet for this very reason we cannot be driven to Kamlesh Kumari. She is not frivolous like Kanan, I admit, but her austerity holds us in awe. We are dreamers alright but we do not want nightmares.

THE SCREEN DOLL

I remember to have read sometime back that Leela Desai wants real romances like the Hollywood stars. She has my full sympathy, and even a few regrets. One can imagine her plight in a place like Calcutta where people are busy cutting one another's pocket for business. Leela ought to have been here, with us in Patna College, but as she is not, she has to be satisfied by presenting herself as the supreme artiste of Oriental dances.

Every time this volatile beauty refrains from opening her lips, she does a service to herself. Not because her Bengali accent is ill-matched with the Hindusthani language but because whenever she tries to express a feeling through her face alone, she does it more exquisitely than with the help of the spoken word. Her talent can glow only behind her reticence and she cannot be our heroine, for the same reason why a doll cannot be a house wife.

Leela Chitnis in "Kanchan"

Now let us to one who is grace personified—Jamuna. She is "Her Majesty" with dare and dignity and with something of an ethereal emotion and sentiment in her make-up. And this is exactly why, for some of us, she is too good, and for others, too spiritual to be our heroine. We cannot talk to her of the tavern of Omar Khayyam and to talk and talk of temples all the day would make one sick.

AT LAST LEELA CHITNIS, AND YET.

Baffled from everywhere, in the last I tremble to think of Leela Chitnis. "Sant Tulsidas" had run for weeks everywhere. There were people who went to see how the great Sant Tulsidas renounced the world and dedicated himself to the worship of Rama but our College boys went to see the one and only —Leela Chitnis.

"Every pose of hers" said a friend of mine, "is worth a life time." Then she came in "Kangan" and soon her name became a legend, and then she came in "Bandhan" and she soon became a tradition. Every beautiful girl in the College is now a "Chitnis", every smile has the Chitnis spontaneity and every blush wears a Chitnis hue. Her lilting music in celluloid and on wax keeps ringing in our ears morn and eve. And this girl of all should have been our heroine but alas Baburao Patel, Editor of "filmindia" says in his January issue: "Leela has enough children to be many. Leela is our champion mother among our film stars." And with these words the famous critic shatters our dream and writes the saddest epitaph on our romance. A mother! Can a champion mother be a heroine to the dreamy youth? And who wants a mother for our heroine—certainly not the College boys? The place in our heart therefore goes vacant crying for a candidate.

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Tweedledum In Filmdom

Film, A Vital Interpretation Of Life Will Our Directors Read This?

By: **Cyril Modak, M.A.**

Tweedle-dee and Tweedle-dum are two very gifted birds. In this case Tweedle-dee had gone to Europe to gather some first-hand information about the German Mad Hatter's plans. So Tweedle-dum was obliged to allow me to substitute for Tweedle-dee because one of Tweedle-dum's frenzies of criticism was upon him and he had to have a companion. I record the dialogue as Tweedle-dum wants a copy to show Tweedle-dee on her return—being as fond of showing off in front of his wife as most husbands are!

T: Have you seen any Indian films recently?

I: Yes, some. Are you interested in films too?

T: Absurd question; Is the Cinema not a modern invention which affects everybody for good or ill? Of course, like any intelligent creature, I'm interested in everything that affects our lives.

I: The songs and dances in Indian films are delightful....

T: Humph! So you go to the Cinema to hear songs and see dances? What's the purpose of a film?

I: You are always thorough enough to raise fundamental issues. I fancy, the purpose of a film is to entertain and incidentally—and only incidentally educate.

T: You are exasperating! Your formal answers merely dodge the issue. 'Entertain' and 'educate'—two words that have been given perverted meanings since Oscar Wilde and the Decadents. The purpose of a film is a very unique one. It is being degraded in India as in the West. A film should be created because a dynamic interpretation of some vignette of life demands expression—it may be in the heart of a story-writer or scenario-writer or producer or actor, or man in the street.

LIFE CRITICIZES ITSELF

I: Just a minute. So you think the purpose of a film is to furnish an interpretation of life?

T: A vital interpretation of life with all its humour and pathos, foibles and mishaps, prejudices and aspirations, its opposition and struggle, defeat and triumph.

I: Would such an interpretation involve some criticism or would it be reproduction?

T: Oh! how tiresome dull people are! Life vitally interpreted on the screen criticizes itself, evaluates its own success and failure, grandeur and meanness, beauty and ugliness, and reveals its own destiny. A film that does this is a work of art.

I: Most Indian films would fall very short of....

T: Most films, Indian or not, are works not of art but industry. They must become works of art if the Cinema is to be a worthy social institution deserving to be perpetuated.

I: Excuse me, but according to you every film should mirror the defects of society and point to reform, and....

T: Only if that society has nothing but defects. The real social environment of life should be interpreted—its strength and its weakness, its healthy and its unhealthy spots.

I: No artistic license should be used to omit what is inharmonious and....

Mr. Cyril Modak, author and photo-playwright, gives our film directors some useful pointers in this article.

T: At present especially in India what you call 'artistic license' is used so freely in the production of films that much of reality itself is omitted. I often wonder when I go to the Cinema here if I am awake or if I am dreaming.

I: But the filmic setting given to a story has to be artificial.

T: How you love to twist things! (One of the effects of the educational system, I suppose!) The filmic setting for a story should be a reproduction of the actual social and natural environment of the lives interpreted. It should be alive with reality. Only then will the characters seem real. The dream-like effect of most Indian films is due chiefly to the unrealistic rendering of a story-plot.

KILLING TIME WITH MUSIC

I: Are the beautiful songs and dances part of the unreal that you would omit?

T: Absurd! Is life bereft of music and dance? I would insist, however, that the songs flow spontaneously from the depths of the story and the dances emerge naturally from apt occasions. When music and dance are brought in artificially—and they are in 90%

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Dialogues & Songs by: S. A. Shuk'a

Music by:
Sadashiv Nevrekar

Starring: **Dinkar Kamanna, Kusum Deshpande, Kamla Barodekar, Vedpathak, Danve and Sushila.**

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of our films!—they are meant to cover up deficiencies in the film. Their function is more or less the same as that of a clown: to kill time. This is hardly worthy of Art.

I: Good heavens! Would you rule out all these pretty devices? Life needs them to get over bad moments.

T: Let all your pretty devices be used as they are in life, but don't use them to make a mummy pass for a living being. Artificial settings, artificial crises, artificial renderings must always make the characters artificial and their acting meaningless. Tragedy becomes melodrama. Comedy becomes burlesque. Effective acting, impressive character portrayal need the inspiration of life, real pulsating life. Every breath of artificiality chokes this inspiration. You can see it on the faces of many actors and actresses. Facial expressions can only grow out of emotional vitality. Mummies or robots have no emotional life!

I: You would make allowance for imaginative renderings of certain themes? Satirical stories, for example.

Put him anywhere and he will come out and be heard. They tried to put Charlie down in Ranjit, but now he is at last directing his own picture.

T: Certainly. Imaginative renderings are based on actual situations. They may, as they develop, pass beyond a mere correspondence with facts, but they are not artificial because they are interpretative of Fact. Give us more satires ....good ones!

I: Stories must be written realistically if films are to be realistic.

T: You are right. Stories must be inspired if they are to inspire actors, directors, producers and picture-goers! A realist is one who is inspired to gaze steadfastly at facts and master them. Realism, if we begin to find it on the screen will give men and women a new outlook and give India the vision that it needs today. If the Cinema doesn't do this for the country it is missing a tremendous opportunity.

DECORATING LIFE IS UNNATURAL

I: But surely a film-director can improve on a story-writer. A film can transform a commonplace story into something grand and glorious. I don't quite agree that the story itself is all-important.

T: If a film-director is a greater artist than a story-writer he can assuredly improve on the material of a given story. You are thinking of hack story-writers who write to order. A filmic rendering of their stories will often be better than the story itself, but it will seldom be a source of inspiration.

I: Then only great stories should be filmed?

T: You are trying awfully hard to trap me but its no use! What do you mean by 'great stories'?

I: Stories of great authors.

T: You've fallen into your own trap, my friend! No. Any story—no matter whether the fickle ways of men grant its

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author oblivion or fame—any story is fit to be filmed *provided* it is in itself artistic, provided it is in itself authentic as all works of art must be, provided it carries the royal endorsement of Life.

I: If that is done we'll not have more than half-a-dozen new films a year.

T: Is India so barren of life? Is India so destitute of writers who can observe, woo, understand and reveal the life around them? Every man and woman you meet has an authentic life-story to tell—struggle and frustration, hopes and joys, romance and adventure, passion and pain. Read the unwritten annals of their lives with an artist's eye. Listen to the unuttered music of their hearts. Look into their eyes. Put into words their wordless stories. And let these stories be filmed.

I: Yes....There will be no need then vainly to try and decorate life.

T: Life decorated as it is in so many of our films looks as unnatural as a wealthy but uncultured woman with all her bulky ornaments.

I: And the bulky ornaments often hamper movement.

T: Very true. Life expresses itself in action. Vigorous life demands vigorous movements for its portrayal. In many of our films the characters seem to be languid convalescents ordered by their doctors not to exert themselves very much! Certainly the proverbial East is not so slow-moving as the snail-crawl movement in our films.

LIFE FRIGHTENS THEM

I: Why is that so?

T: Chiefly because neither the story-writer nor the director dares to capture reality. There is no desire to present real living scenes because we all seem to be afraid of life. Languorous movement is perhaps a sort of opiate to the onlookers. It is for me. Languorousness is mistaken for grace because illusion is accepted as truth.

I: Of course, there are dull moments in actual situations when men just sit and wait.

T: Yes, but real men and women move fairly rapidly from scene to scene, through hate and love, under jealousy and revenge, surmounting obstacles, meeting crises, ever advancing towards a goal.

I: It depends largely on the development of a plot.

T: When a plot is conceived realistically and when it unfolds dynamically as it might in actual life it will allow better opportunities for quick movement and vigorous acting. But when a plot is like a peg on which to hang some villainy, songs and dances, and a few pretty women and infatuated men indulging in repartee.... how can you expect action and movement?

I: Your contrast is slightly exaggerated, but it's sharp and telling.

T: Perhaps it is exaggerated and yet the despotic contempt for

The hammer strikes when the temper breaks out in "Sister", a National picture with Sheikh Mukhtar in the lead.

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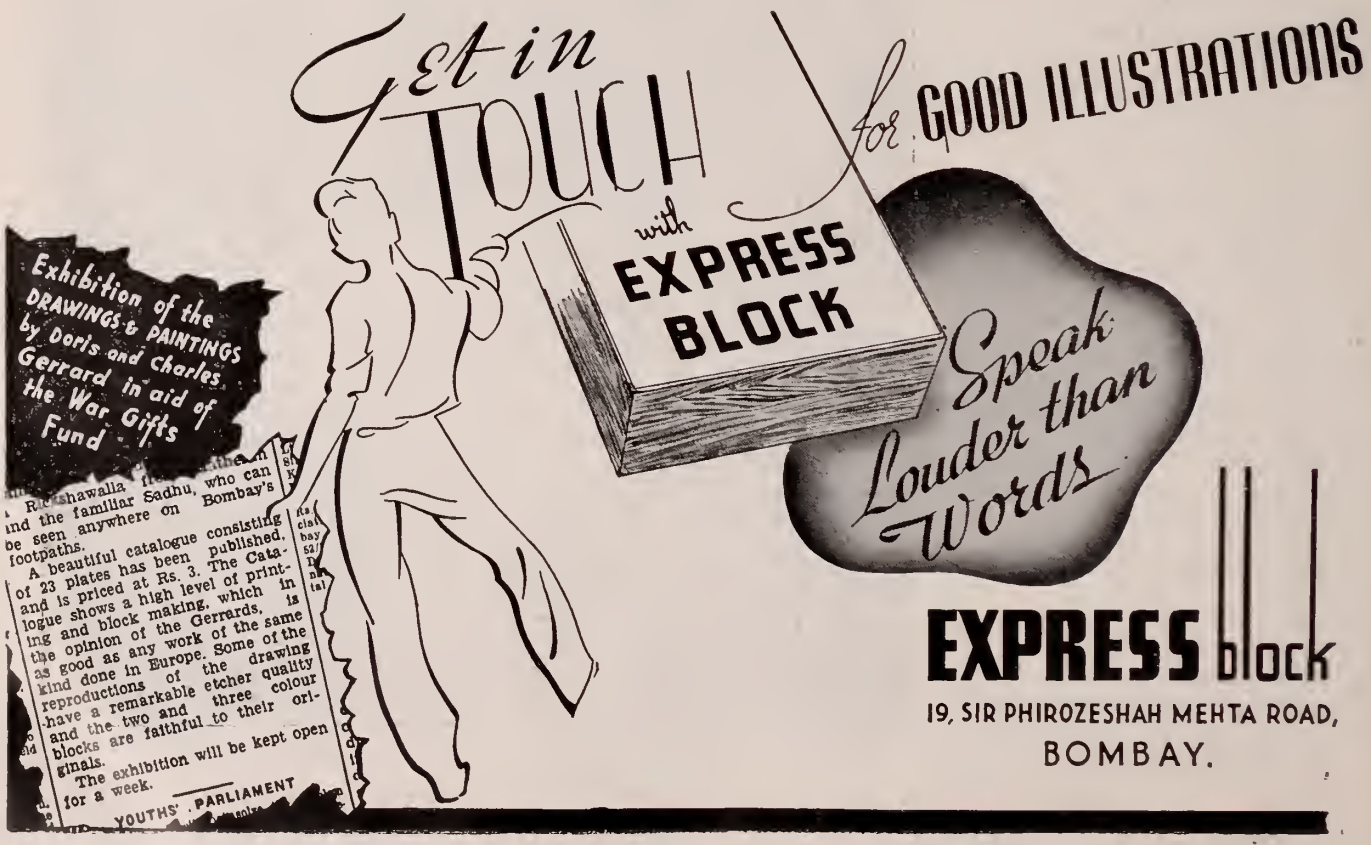


all laws of logic and psychology manifest in the development of plots is rather appalling. A *Sadhu* or beggar will suddenly drop from nowhere and save the situation. A man senseless with liquor will within fifteen minutes sit up thoroughly clear of all the effects of intoxication. Brothers and sisters often wax more romantic than the lovers themselves. A good man without any stages of transition will suddenly find himself allowing a harlot to make him drunk. You can easily recollect such 'accidents' from films you have seen.

I: Surely, life is greater than psychology and logic of our pre-historic university courses either!

T: Psychology, in its practical aspect, gives us hints of how human beings react to their environment. It gives a fairly reliable clue to the understanding of human nature. Logic furnishes a method to get order out of chaos. In life you find a great deal of method, emerging patterns of cause and effect, progress through a chaotic clash of opposites. The unpsychological and the illogical are almost always bound to be untrue to life.

RESPECT HUMAN VALUES

I: Psychology and logic are only aids to a proper interpretation of events.

T: But by disregarding these aids our films frequently interpret events as Alice found them in Wonderland!

I: You are judging Indian films from a Western point of view. Our temperament is different. Our audiences have other preferences.

T: I abhor this vile trick of the politician to throw a racial bias over an argument. I am not a Westerner. You have studied abroad and lived in America as long as I have. I am looking at Indian films from a human point of view. Your temperament is different, and, thank heavens! Indian preferences are not the same as Western ones. But human nature is the same everywhere. And the film cannot afford to neglect the laws of human nature without running into magnetic mines—and coming to grief.

I: Have Indian films no good features?

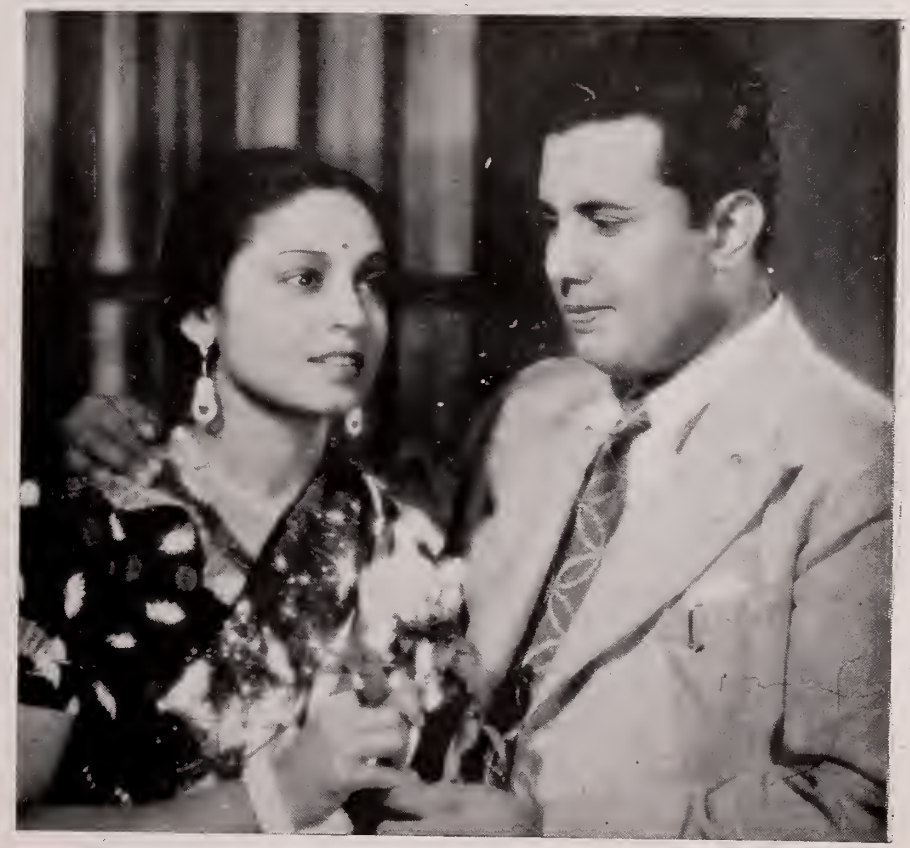
T: You poor darling! Of course, they do. I have not referred to them because with the vast sources of untapped material and talent in India, with the immense possibilities for improvement, and with the inarticulate yet growing demand for first-rate filmic Art the good features must not be kept from attaining to their best. The good is the foe of the best.

I: When our films become more to your taste, what will our audiences get out of them?

T: They will get what men and women all over the world want deep down in their hearts, and may sometimes not be aware of it. They will get the one thing that Art alone can give. They will get INSPIRATION. They will be inspired with new insight, rapture or remorse and a passion for greater, truer, fuller life.

I: O Tweedle-dum, if you could spend two days with every Film-Director in the country, we would begin to see the New India in this generation.

T: After the first hour the impatient directors would politely set their Chesire cats after me!....But now I must go.... flap-flap!



Vinayak and Meenaxi make love an excuse to be affectionate in "Amrit" a Navayug picture.

GERALDINE FITZGERALD–

After her brilliant debut in "Dark Victory," this Warner star will soon be seen in another called "Flight From Destiny".

Englishman On The Mat!

"Goodbye To Indian Films"—A Rejoinder

He Confused A Trailer With The Feature

By: **T. N. Mahadevan.**

(Though it is rather late in the day to give a rejoinder to John Alexander, still the writer, in his criticism of the critic, has argued many a point interestingly.—The Editor).

I read with much interest the article under the caption, "Goodbye to Indian Films" by John Alexander, the Englishman, which appeared in the January issue of "filmindia." I appreciate very much the spirit in which it was written. Mr. John Alexander says in his article that he spent about a year in India seeing various Indian films. However, after going through the article very carefully one is not much impressed with its intrinsic value. I am of the opinion, and, I am sure, many a film critic will share my views, that, although J. A. has pointed out a few faults in the Indian films in general, and the Cinema Houses in particular, he has neither exhaustively dealt with them nor shown the way to remedy them. And he has not discussed either, the various underlying causes which contribute to make the Indian film industry the partial failure, which he suggests it is.

In short, what J. A. has said about the Indian film industry amounts to very little compared to what he has left unsaid, which is evidently through a lack of knowledge of the various aspects of the industry; his sporadic visits to a few pictures, (mostly Western ones), and his frivolous treatment of an important problem like the one under discussion, vouch for that. In any case, the article itself appears to have been made up of a few parting hints, thrown at random prior to a hasty embarkation, mostly on such inconsequential subjects as armchair comforts (or, rather, discomforts, I should say) and orchestra accommodation, film fans and fancy costumes, Tom Mix serials and tiresome trailers and audience interest and attractive film heroines.

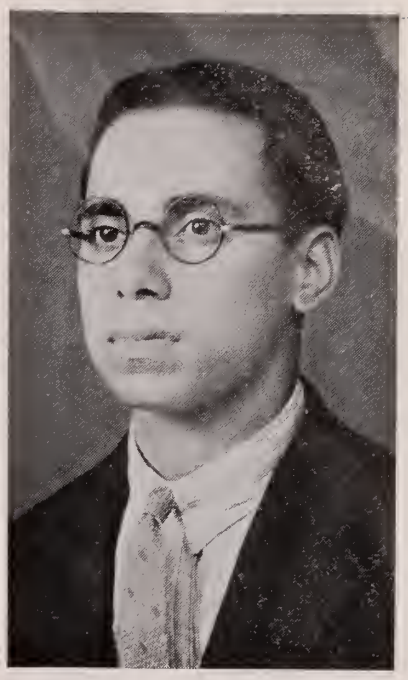
None of these points serves any useful purpose, not in any case, for the improvement of Indian film technique. What they do serve, however, is to provide food for thought for some of those capitalists, who never let go an opportunity by, without exploiting the poverty-stricken masses of India, by building a few more cinema houses of the magnificence and splendour of the "Metro" in Bombay.

ART AND POLITICS

Although I do not like to mix up or confuse politics with Art, I have no doubt that, under the present Imperialistic regime, they are so intimately correlated, so inseparably intermingled that one cannot be visualized without the other. I can quote a hundred and one instances where Art in any form whatsoever, is never allowed to make a headway due to the myriad obstacles put in the way of its advancement. Unfortunately one cannot be too careful these days with one's pen, lest the long arm of the law stretches its grim tentacles to grab the unwary victim.

How, then does our friend, J. A. expect Indian cinema houses to provide arm-chair comforts and alabaster flooring? How can these luxurious facilities be provided for the fans who pay the ridiculously low sums of 4 and 8 annas for a seat, especially when the Indian capitalist has to pay highly prohibitive duties on raw films and the various other adjuncts such as machinery etc. which have, of a necessity, to be imported?

I should now like to deal, seriatim, with the points which struck me most as having received an unfair treatment in the hands of Mr. John Alexander.



Mr. T. N. Mahadevan

WESTERN CULTURE

In opening his volley of criticisms, J. A. starts with blowing his own trumpet, or rather blowing his National trumpet. He says: "I had been a Flash Gordon fan; to find one of his films in this exotic Oriental centre struck me as a worthy achievement for Western Culture!"

One would very much like to be enlightened as to how a Flash Gordon serial shown in a Rajkot cinema proves the achievement of Western Culture!

J. A. goes on to say, "the cinema was in a narrow street, like all the streets in Rajkot, and I found great difficulty in manoeuvring my car anywhere near the entrance." Did J. A. expect to find a stately Marine Drive leading to the Rajkot Cinema for his car to manoeuvre?

He then describes the opulence of British pictures, and complains about the poor lighting in the Rajkot cinema auditorium. Well, what more could he expect in a Rajkot cinema hall? Did he expect invisible lights and incandescent lamps, hidden wires and hundred kilo-watt bulbs? Did he, though? He could as well have complained about the

Mr. G. H. Veeranna, proprietor of Gubbi Theatrical Co., Bangalore.

scarcity of water in the Sahara! And his remark, "Only in Bombay have I found a standard of comfort approximating to the European!" Great Jesus! If J. A. were to find every cinema house in India "approximating in comfort" as he says, to the Western standard, where would his poor rich Imperialistic regime be?

SCHOOLBOY ALEX

Imagine a Film-critic like J. A. "trembling with anxiety" when the cave dwellers were advancing on the disarmed Flash. (What a pity the Rajkot exhibitor cut off the film at the psychological moment and kept Schoolboy Alex on tenterhooks!) I should think that Westerners who dare criticise Indian film technique must be past the stage of Mauser shots and menacing gestures, hair-breadth escapes and hang-dog countenances and the multifarious other stunts of thrill and suspense. By his own admission J. A. is a Flash Gordon fan, and one cannot imagine him "trembling with anxiety" at the Rajkot cinema house, where he must have seen Flash in a fix for the umpteenth time!

When do they have intervals in British cinemas? In the beginning? In the end? Or, after one reel? And what do they do during the interval, if any? Carry on a clandestine mooning interlude?

I do not know how many trailers are shown during the run of a film in Western countries, but I do know that many of the cinemas in India which are showing exclusively Western pictures show more than one trailer, and announce the arrival of many more, weeks ahead. Then why criticise Indian films in this respect?

MEMORY SHARPENERS

Films in any Indian language are essentially meant for Indians to understand and follow. J. A. has only himself to thank if he confused a trailer with the feature. Surely none of the other spectators would have been confused on this point. Supposing J. A. were witnessing a German, Russian, Japanese or Chinese film would he have been able to follow those pictures any better than an Indian one? Then why blame the inclusion of trailers during the interval of a film for ignorance in language? And if a trailer accidentally got mixed up with a feature on a particular occasion, there is no necessity to make such a big mountain of the small mole.

Again, if one is as stupid as to lose contact or continuity of a film

Mr. K. V. Acharya, proprietor of Balaji Films, Bangalore.

Miss Jayamma plays the title role in "Subhadra."

merely because trailers and other advertisements are shown in the interval, one had better not see any pictures at all! And J. A. talks of the exhibitor underrating the intelligence of the audience in that the former includes a trailer during the interval. How about J. A. himself doing it by suggesting we are all incapable of retaining the trend of the story on account of the distraction of seeing other films in the interval! And he says even advertisements take one's attention away! My friend, J. A. must be a veritable Menelaus, indeed, to have such a poor memory. And to judge all Indians by his own standard! Gee, it takes one's breath away.

His veiled insinuation and parenthetic gibe when he talks of the Indian "audience interest", in general, and during the Coimbatore show of "The American Tropic Film" in particular, are disgusting in the extreme to the Nationalistic spirit of the Indian.

ROTTEN EGGS AND TOMATOES

One does, to a certain extent, agree with J. A. when he deplores the noise created in a cinema house by the lower-class fans, but what better behaviour could he expect from the uneducated masses of

India. And whose fault, may I ask, is it that India's masses remain backward in the matter of education? I desist from giving full vent to my thoughts here for obvious reasons.

Talking of hooliganism in Indian cinema houses, one would very much like to know the state of affairs in their Western counterparts? I do not boast of a personal knowledge of these matters in so far as they concern Western cinema houses when an accidental cut-off is experienced (or doesn't such a thing happen there at all?), but we all have either seen in the Western films themselves which are exhibited in India, or have read accounts of how, when a bad theatrical performance is witnessed, rotten eggs and effervescing tomatoes used as missiles by the so-called cultured Westerners, find their way, with lightning rapidity, to the targets on the stage, followed by owl-hoots and cat-calls. Well, if this is not hooliganism, what is?

"COOLIES' FILM" INDEED

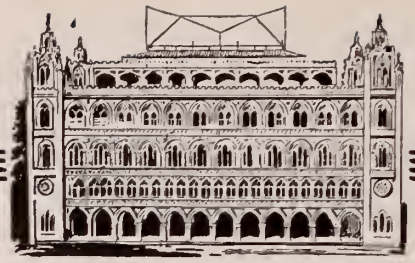
Every sane thinking person, Oriental or Occidental, will admit that to ignore social themes, or to "skate over them in a half-hearted way" as J. A. puts it, is short-sighted. But to doubt, on that account, the purely idealistic Indian Mythological, National and Cultural films as "coolies' films" is nothing but sheer impertinence on J. A's. part. It will take decades, nay, centuries for J. A. to understand the spiritual outlook of the Indian, and although the few Westernised upstarts avoid Indian films, it is not because, they are against Indian Nationalistic themes, but that Indian films lack the so-called technique that Western films naturally possess. This is the view expressed by one school, while there is another school which also, to a certain extent, avoids Indian films. Their attraction to Western films, however, is definitely due to the glamour girls who shamelessly exhibit part of their body by which the sensualist element in the youth of every country is carried away, and which satisfy their innate passions.

Yes, it is certainly the "Oomph" and the "It" girls who draw the big crowds in cinema houses which show Western films, and even the intelligentsia dare not deny such a glaring fact. Fortunately or unfortunately, and in spite of the mild compliment bestowed by J. A. on the "attractions of Indian film heroines", we singularly lack glamour girls. But such public as patronise Indian films (and they are not a small number, seeing the huge box-office crowds that films like "Admi" etc. drew week after week) care two hoots for glamour girls. Their ideals are higher than mere outward show. The Indian public likes the music (and who does not?), although there are a few too many pieces in certain pictures. It admires the beauty of language more than the beauty of female form; its plane of thought is spiritual while that of the Westerner is mundane.

By the way, talking of songs in Indian films, one feels that the Directors are neither scrupulous about the number included in a film nor are they judicious in their distribution. But the public desires it and the Directors have to satisfy the public. Take the songs out of the Indian films, and what have we? A mere skeleton. Similarly, take the glamour girls out of Western pictures, and they will not be worth the celluloid on which they are produced!

But, surely, J. A. ought to have known, in spite of his language difficulty, that some of the Indian pictures are good and above the average. And, if they are not better, or the technique not up to the standard of Western films, he ought to look for the causes at his own door. Let him—or, more correctly, let the Imperial Government—relax the various restrictions imposed upon the Indian Film Industry, and Presto! What an admirable product will we not have, to show to the critical eye of the Westerner? Granting that these major obstacles are removed, the minor ones, such as characterisation, costumes, settings, etc. will pale into insignificance.

That burning flame throws a shadow of grief on Husna Banu and Nalini in "Sister", a National picture.



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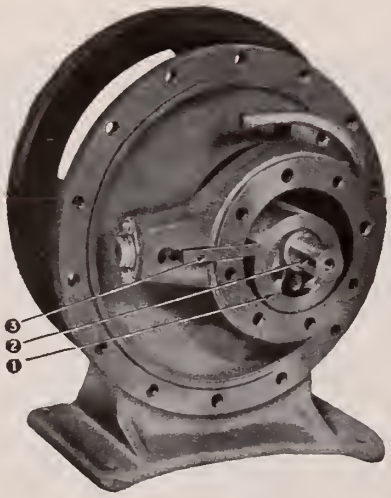

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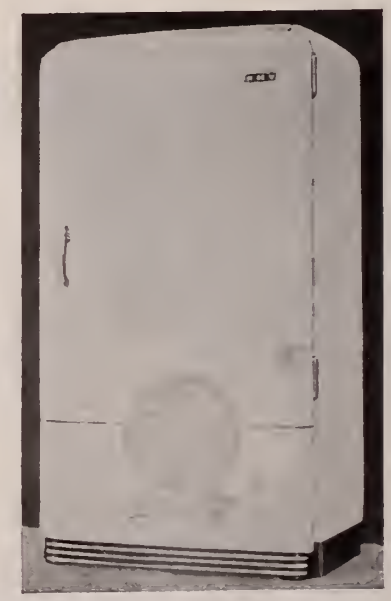

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Once Unknown But To-day

Mazhar, The Tough Man With A Soft Heart

He Has Worked In 108 Pictures

By.....ZABAK

Yes, Mazhar Khan is an old campaigner, whom both sound and time have not dulled one bit. In fact his connection with the screen dates back to 1927, when he ran away from failure to follow the dictates of his own heart. But, if he has found success to-day it is by dint of sheer perseverance and his ultimate doggedness not to admit defeat.

When Mazhar Khan came to Bombay seeking an opening in a studio, the cinema industry was in its infancy and the men who had charge of its rearing were not very bright specimen of intellect with the result that Mazhar Khan had to knock from one studio gate to another without so much as seeing the big *seths*, who behind the hefty lathi of pathan watchmen ruled the destiny of our industry in a manner to suit their own peculiar temperaments and whims.

It was the late Mr. B. P. Misra who first recognised in the young fugitive a potential box-office attraction. He gave him his chance. And within a week Mazhar Khan was placed before the camera for a role in "Fatal Garland", a costume phantasy.

This was the beginning of a glorious career. Mazhar Khan never looked back after that. Other pictures followed in rapid succession, and within a year the unknown man who had tramped from studio to studio, became a celebrity of the first ranking and for a long time the most discussed man in films.

IMAGINE—108 PICTURES

In spite of the fact that he featured in over 108 pictures and has reached the highest rungs of the ladder, Mazhar Khan feels that he has not as yet given a performance of which he can really be proud. In fact, if one were to speak to him on his brilliant characterisations, he would smilingly brush them all aside and change the topic.

Shamim comes to screen in Charlie's first picture.

Like most U.P. men Mazhar has a sentimental streak a yard wide. Unlike most U.P. guys, he does his best to conceal it. He is shy and just can't "warm" up to people unless he has known them a long time. Probably this is due to the fact that he has had a police training, but take it how one may the fact remains that the Mazhar of the screen is quite different to the Mazhar you see without make-up.

Perhaps this was why Shantaram, the perfectionist, selected him from among a host of first class stars to play the role of "Thakur" in "Padosi."

The role was difficult. It required a lot of attention and a thorough understanding of human psychology ....but Mazhar Khan, nothing daunted, threw himself into the role and once again emerged with flying colours....he had added another triumph to his long list of screen characterisations.

"Thakur" was great. "Thakur" was superb. "Thakur" is imperishable....but Mazhar Khan is capable of still greater things and I have a notion that he will give us yet another brilliant and histrionic portrayal in "Akela", in which he has been cast as the tough blacksmith with a heart of butter.

In "Akela" a Great India picture, Mazhar Khan gives a sparkling performance.

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★ Pictures In Making

BOMBAY TALKIES

"Naya Sansar" which has proved such a stupendous hit is now being released in the North where expectations have run high about its box-office success. Rai Bahadur Chunilal will be touring the North this month presumably to supervise the several releases of this picture.

At the studios, Devika Rani is busy with a new social picture which has been called "Anjan" in which the great star features with Ashok Kumar. This picture is expected to be completed by the middle of July.

FAMOUS ARUN FILM CO. (Poona)

"Thoratanchi Kamla" a historical production has been completely finished and is now awaiting release in Bombay. Those who had the good fortune of seeing its exclusive trials say that this picture is going to be a real good hit. In the meanwhile they are shooting, in Poona, a costume picture called "Taj Mahal."

NATIONAL STUDIOS

The release of "Asra", a social comedy has been postponed owing to the communal riots in the city.

At the studios, with the departure of Mr. Chimanlal Desai, Director Mehboob has become the Production Chief, with the result that feverish activity is evident in all the departments. After doing a long-due pruning in the over-staffed personnel of the company, Director Mehboob has settled down to an ambitious programme of production. New pictures are going on the sets almost every fortnight and we find that Director Thakur who has just completed "Kasoti" has begun a new social picture called "Garib." The cast of this picture is led by Veena Kumari and Bhudo Advani, the comedian, while Messrs. Chimankant Gandhi and Lalitchandra Mehta, that junior bracket of directors, have taken in hand another social which through sheer modesty they have not yet named.

Director Virendra Desai is of course completing his "Nirdosh" in Hindi and Marathi as slowly and carefully as is his usual wont.

And yet perhaps the most ambitious picture that has gone on the sets is "Roti" under the direction of Mr. Mehboob and with Chandra Mohan and Sheikh Mukhtar in the lead. That celebrated artiste Chandra Mohan, who will be working for the first time with Director Mehboob, and in a picture that vindicates hunger to wake up the social conscience of our society, is expected to give a thrilling performance as usual.

PRABHAT FILM CO. (Poona)

Quite a lot of work has been done on the socio-mythological picture "Sant Sakhu" by its directors Messrs. Damle and Fatehlal. This picture is expected to be on the screen sometime in the month of July and no pains are being spared to make it a successful box-office attraction.

Director Shantaram is enjoying a well-earned rest before he goes into production.

On the 1st of June the Prabhat Film Co. celebrated their 12th anniversary in the midst of their staff and a crowd of distinguished guests and we hope that this occasion was used by the chief executives of the company to promote goodwill and mutual faith.

PANCHOLI PRODUCTIONS (Lahore)

"Khazanchi" is making new records for this company all over the country and riot or no riot, it is pulling a tremendous crowd in the city of Bombay.

At the studios in Lahore they have almost completed "Chowdhary" a social picture while preparations are afoot for two more pictures, "Khandan" and "Meena Bazar."

It is reported that the services of K. L. Saigal and Shanta Apte have been secured for these pictures.

RANJIT MOVIETONE

This studio is a Bee-hive with several pictures under production at the same time. All the three

They are not stuffed tigers. They are the real stuff, but they seem to be nervous at the sight of the other "tigress." The other one is Moti (the names of the other two are not known to us), in a scene from "Circus Queen" a Paramount picture. Kikubhai Desai, the producer is safe outside.

The village well—the Fleet Street of an Indian housewife—where news is brought, sifted and censored. Kumari in "Devata" a social picture of Vauhini in Telugu.

huge sound stages are busy day and night and one after another pictures come out from this studio. One that will be released almost immediately is called "Shadi" which features Madhuri and Motilal. It is a social picture directed by Mr. Jayant Desai and great things are expected from it.

Director Chaturbhuj Doshi has completed "Susral" a social story while Director Charlie, the famous comedian, is giving the final touches to his own picture and still does not know how to christen it. We suggest that it should be called "Charlie's No. 1."

PRAKASH PICTURES

"Darshan" a social story directed by Mr. C. M. Luhar is described as a masterly production from every angle by the studio. They expect this to turn out a top rank picture and we have not the least doubt that Jyoti, who leads a very versatile cast of players, will put life into the picture.

Director Vijay Bhatt has started shooting "Bharat Milap", a mythological story featuring Durga Khote, Shahu Modak and Sobhana Samarth.

GREAT INDIA PICTURES

"Akela" a social story starring Mazhar Khan has been completed and now awaits release. This picture is reported to be having a heart-rending story and the studio promises it to make it a major success of 1941. Quite intelligent publicity is being done for this picture which we are sure will help it to attain a terrific box-office success.

PARAMOUNT FILM CO.

Producer Kikubhai Desai himself has managed to complete at last his costume fantasy called "Sheik-Chilli." The picture which is supposed to be a very fast thriller will come to the screen sometime in the month of June. Another one which is on the sets now is unique in its selection of subjects, being perhaps, the first circus picture of India. It is called "Circus Queen", with Moti and Jal Merchant in the lead and

Sheik Mukhtar, screen's tallest guy, gives a versatile performance in "Sister," a National picture directed by Mehboob.

some tigers and lions in addition. Director Balwant Bhatt is in charge of not only the players but also the tigers and other wild beasts. We only hope that the other unusual artistes do not make a short meal of the director.

NAVYUG CHITRAPAT (Poona)

"Amrit" a social story, starring Baburao Pendharkar, Meenaxi, Vinayak and Lalita Pawar, has been released at the Minerva Talkies in Poona where it is drawing huge crowds which appreciate this excellent picture given by Director Vinayak. It could not be released in Bombay due to the riots but no sooner the riots are over, the picture will take its place on the screen.

Other pictures that are likely to go into production immediately are called "Pundalik" and "Sangam."

ATRE PICTURES

Whoever has seen the maiden picture of this company comes telling us that "Charano-ki-Dasi" has become an excellent picture. We can bank on the fact that it must be having an excellent story because Mr. Atre has written it and perhaps it is well directed being in the hands of Gajanan Jagirdar. But let us all wait till the picture is on the screen which is expected to be sometime in the month of July.

While Mehtab takes the rose bath in "Chitralekha" Ram Dulari reads the love message.

There is more breakage within him than what you see in this home. Sheik Mukhtar gives a heartrending portrayal of an all-absorbing brotherly love in "Sister", a National picture.

SELECT SERIAL SUPPLY

"Chitra-Lekha", that successful costume picture of Film Corporation of India, will not be released at the Lamington Talkies owing to the riots. If half of what Mr. Lim Billimoria, its distributor, says is true, "Chitra-Lekha" ought to be a marvellous successor to the triumph of "Qaidi."

BRILLIANT PICTURES

Believing that everything old is dying out, these producers have launched almost a revolutionary social subject in taking up "Municipality" which is perhaps the best satire on the present day democratic local self-Government. The story is written by the eminent Marathi humourist Madhavrao Joshi and its production seems to be safe in the hands of Mr. K. Narain Kale who

Kumari and Nagiah make a superb team in "Devata" a Vauhini picture in Telugu.

was till recently associated with the Prabhat Film Co. They are already in the interior sets and we expect the picture to be completed during the next three months.

WADIA MOVIETONE

"Manthan" should have been on the screen had it not been for the communal riots in the city. It was due to be released at the Imperial cinema in Bombay but now, like other pictures, it has to wait till the city *Goondas* give their permission for releasing the picture.

At the studios Director Homi Wadia is taking the final sequences of "Bombaiwali" featuring Nadia and John Cavas.

CHITRA PRODUCTIONS

With Leela Chitnis in the singing and dancing mood, "Kanchan" promises to be one of the best social pictures ever produced in the country. Whatever its intrinsic merits one cannot help but look askance at Zabak, the man who has been entrusted with the picture publicity, when he starts talking tall and loud about it. Whatever the fact may be, "Kanchan" is going to draw well seeing that Leela is going into it after her triumph in "Bandhan."

BALAJI & GUBBI FILMS (Bangalore)

"Subhadra", a mythological picture featuring Jayamma and Honnappabhagavathar with G. H. Veerana, is being fast completed at the Saraswati studios in Poona. Director Pulliah promises to make it a first-class box-office hit and if he gets half the facilities that he expects in the Poona studios, we are sure he will keep this promise.

VAUHINI PICTURES (Madras)

Their third social picture "Devata" in Telugu has been completed. With Nagiah, Kumari, Suryakumari and others in the cast and with Director Reddy, Cameraman Ramnath and Art Director Sekar doing the technical work, it is expected that this picture will secure the same high admiration which their previous one, "Sumangali" earned. The picture has the traditional Indian theme in which angelic forgiveness of a wronged Hindu woman is glorified. By the time this appears in print, many in the South will have the rare pleasure of seeing the picture on the screen.

MODERN THEATRES (Salem)

The production of "Manonmani" in Tamil has been stuck up owing to a little court case between T. R. Rajakumari and the Madras United Artists' Corporation. But another picture called "Maya Jyothi" featuring Master Mahalingam and T. S. Rajalakshmi has been almost completed.

Nadia and John Cavas meet again to thrill thousands in "Bombaiwalli" a Wadia thriller.

OUR REVIEW

"Choodamani," Vulgar & Indecent Picture

Censors Stumble In Their Duty

Clumsy Hotch-Potch Of Many Blends

Here is one of those fantastic Indian pictures which break every cannon of art, written and unwritten, and which, in spite of the jumble of ill-assorted effects, get the public's nod as, "highly entertaining." How the censors certified it in its present state and how the public can find entertainment in it will remain two of the major mysteries in the South Indian film annals.

"Choodamani" is claimed to be a "social" picture, but it is in fact a clumsy hotch potch of many blends —social, romantic, farcical, satirical, obscene, stunt and even mythological. In a patently absurd story of an impossible man and a loyal wife, with a seduced-and-deserted girl, a spurned lover and a licentious hypocrite playing supplementary parts, an unholy crowd of incidents are packed in, to make, perhaps, the crudest screen story.

Experienced direction however saves it from positive repulsion and the free-and-easy acting of the cast and the speed of movement give the picture a certain tempo and entertainment.

CHOODAMANI

Producers: *Sree Janki Pictures*
Language: *Telugu*
Photography: *Mama Shinde*
Recording: *Ramchandran*
Music: *Venkatraman*
Cast: *Pushpavalli, Satyavati, C. S. R. Anjaneyulu, etc.*

Directed by:—

P. K. RAJA SANDOW

ONE SILLY THING AFTER ANOTHER

The "hero" of the story is Madhusudan, an Oxford graduate and a business magnate of Madras. The heroine is Choodamani, a beautiful, village orphan, who is ill-treated by her shrewish aunt while her henpecked uncle, in whose house-hold she is brought up, looks helplessly on.

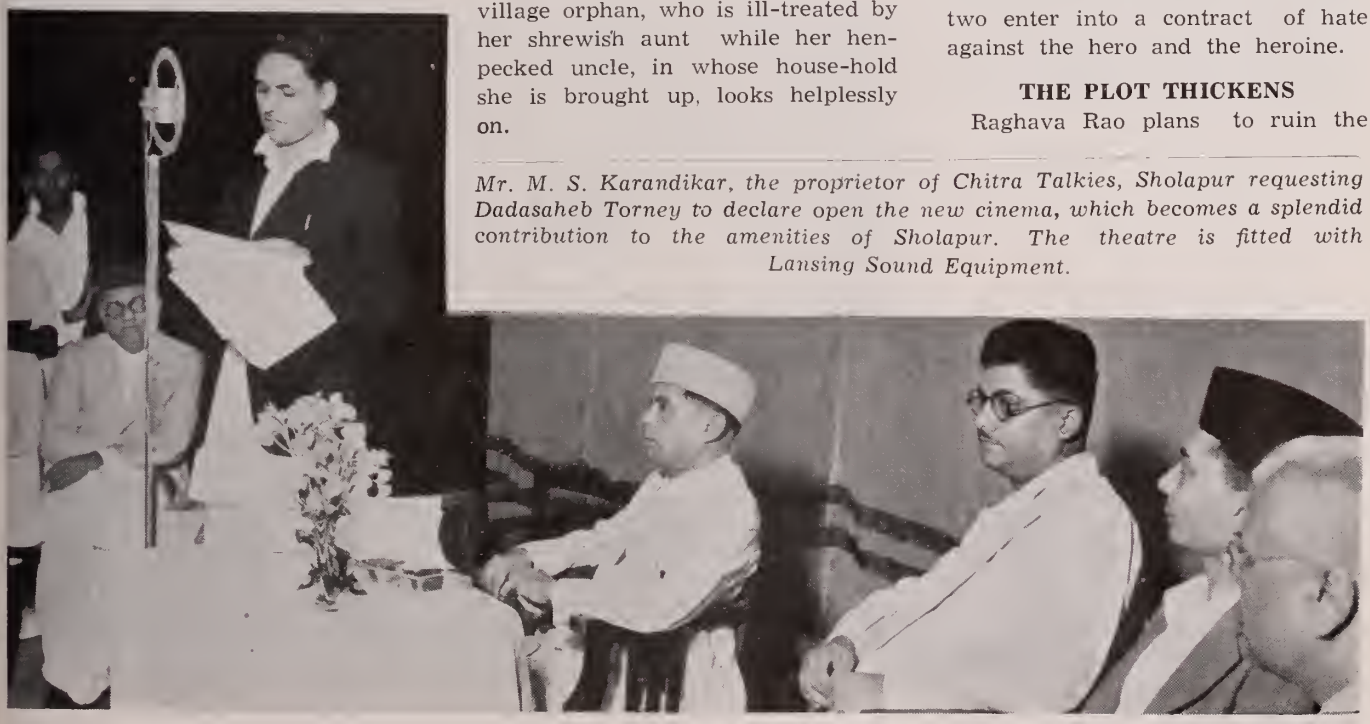
The "villain" number one is Raghava Rao, a rich, amorous relative of Choodamani who offers to marry her but is spurned. Villain number two is Sankara Sastry, a licentious high priest of a "mutt" and the brother of the "hero." The bad woman is Madhuri, a sweet-sour girl whom the "hero" has seduced and cast aside. The clown of the piece, whose "episodes" have absolutely no bearing on the main plot, is Girisan who leaves home and wife for Western culture and comes to start a hair cutting saloon.

These are the main characters whose harum-scarum activities result in one silly thing after another to create alleged drama and emotion.

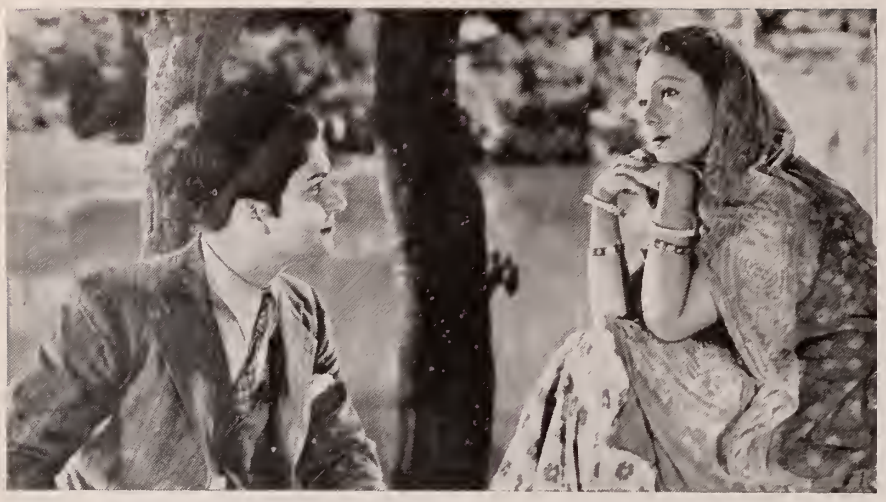
The hero, who, for no particular reason, casts aside the girl whom he has seduced, weds, for no particular reason, the heroine to whom this is a great relief. The couple are very happy in Madras but Madhuri, the seduced girl and Raghava Rao, the spurned lover of Choodamani, are far from happy. Madhuri strangles the child, born of her illegitimate liaison with the hero and throws it into a garbage can (a very morbid act) when Raghava Rao, who has come to Madras with the express purpose of doing the maximum harm to Choodamani and her husband, catches her in the act. The two enter into a contract of hate against the hero and the heroine.

THE PLOT THICKENS

Raghava Rao plans to ruin the



Mr. M. S. Karandikar, the proprietor of Chitra Talkies, Sholapur requesting Dadasaheb Torney to declare open the new cinema, which becomes a splendid contribution to the amenities of Sholapur. The theatre is fitted with Lansing Sound Equipment.



Prem Adib and Jyoti make a romantic team in "Darshan", a Prakash picture.

hero who, as a result, soon faces bankruptcy. His wife seeks the aid of the hero's brother, the high priest. That hypocrite, who is busy dividing his time between devotion and debauchery, straightway proceeds to hoist Choodamani into his bed but is beaten to death by his own cook.

The hero, who, for no specific reason, has been suspecting his wife's loyalty, now flies into a rage and dashes to death their tiny child and leaves home. Then the "Before-Christ" miracle happens and an ascetic restores the child to the mother.

And now we have some fights and return fights in which all the villains are destroyed and the hero and the heroine live happily ever after as intended before.

GOOD ACTORS ALL

Everyone acts freely, as if actually engaged in doing the absurd things assigned to them. However, with the exception of Pushpavalli, who plays the title role, polish is entirely lacking in all the performances. C. S. R. Anjaneyulu, who plays the hero, and Sivarao who plays Girisan, the Brahmin, who sets up a barber shop, dominate the picture.

Director Raja Sandow has put in, not merely his "touches", but his "punches" as well. Wherever amorous advances are made, the "All-In" style of wrestling technique seemed to have been used. There is experience behind the direction, but little else. Photography, and recording are just average. Dialogues are pretty well-done, though lacking brilliance. Songs are just tolerable.

UNFIT FOR THE POST

This review would remain incomplete if strong objection is not taken to the gross and the indecent in the picture. Observe the following scenes: Madhuri's soliloquy before killing her illegitimate child; her heaping the refuse in a garbage can over her strangled child; a nude statue, in close-up, with vulgar and suggestive action, while the hero grabs the heroine on the other side; in a nuptial chamber, a tray of bananas is emphasised and the husband makes a gross gesture with a banana at the bride; then elsewhere the hero is shown actually dashing the child to death.

The censor who passed these scenes, as fit for public exhibition, is in our opinion, unfit for the post. Total ignorance of the social code of censorship or an amazing lack of decency must be put to the censor's credit.

The picture, whatever its success at the box-office, is a bad record for Director Raja Sandow (who had once made a good picture like "Thiruneelakandar") while, the Madras Board of Film Censors can not be forgiven for allowing a shabby picture like this to be shown on the screen. What is the South Indian Film Chamber of Commerce doing?

"Come, come, my pet," says Motilal to Madhuri in "Sasural", a Ranjit social, but the pet seems to be having other ideas.

"Clerk's Daughter" Becomes A Popular Film

Presents Orthodox And Reactionary Conclusions

A Romance of Laughter And Tears

Here is one of those simple, simply told pictures which inspite of very mediocre technique and average direction, appeal to a large number of people though not spectacularly so.

The drama in this story, however, is trenchant, morbid and tragic and in its conclusions it is rather reactionary seeing that a rich snob does not even repent till a poor life is sacrificed and thereafter he suddenly becomes a soul of generosity. The picture has a two-piece story the first one ending with the suicide of Sita and the second one beginning with the episode of Sarasa.

In a pathetic tale like this, there can hardly be any comic sequences and yet the comedy relief, strangely clean and wholesome, has been cleverly woven into the story to make it look incidental.

A WELL-KNOWN STORY

The story is quite familiar to the Tamils, having been serialised in a popular Tamil weekly and performed as a highly popular stage-play by T. K. S. Brothers, the joint producers of the film. It vividly portrays the agonising lot of a poor but self-respecting Brahmin, with daughters to marry, a large family to support and utterly inadequate means to do so—a lot still wreaking untold havoc in many a home in South India.

On the 19th May, they remembered Himansu Rai again and garlanded this statue at the Bombay Talkies' Studios. And who can forget him?

CLERK'S DAUGHTER

Producers: *T. K. S. Brothers and Murthi Films*

Language: *Tamil*

Scenario: *B. N. Rao and K. V. S. Vas*

Dialogues: *T. K. Muthuswami*

Photography: *Rustom M. Irani*

Audiography: *K. P. S. Mani*

Music: *Narayanan & Padmanabhan Party*

Cast: *M. V. Rajamma, T. S. Rajalakshmi, Droupadi.*

Released At: *Wellington Talkies, Madras*

Date of Release: *10th May '41*

Director:—B. N. RAO

Such a man is Ramaswamy Iyer of Kailasapuram. He earns ten rupees a month as a clerk to Mani, the wealthy Mirasdar of the place. He has a wife, two daughters and two sons to support. Sita, his eldest daughter is the belle of the village and of marriageable age. But as no proper bridegroom can be found due to her poor circumstances, the parents are greatly worried as gossip gets into its stride.

On the heights of Olympus. This little sister of Sheik Mukhtar climbs high in "Sister" a National picture.

Ramu is a rich youth of high ideals, but he is averse to marriage. His mother, a widow, is eager to get him married with Sita to whom she has taken a great fancy. The parents of the girl give their willing assent, and Sita is often invited to Ramu's house to get him interested in her. But he remains frigid and instead offers money to help her get married.

This is indignantly refused, with the result that, while Ramu and his

A moment from "Sasural", a Ranjit social, when the foothold is a bit unsteady, Motilal helps Madhuri here, with the same ease with which he takes her to the C.C.I. swimming pool.

mother are away on a pilgrimage, poor Sita, who has really lost her heart to Ramu, is given away in marriage, in order to stop scandal and gossip, to an age-old widower, as his third wife. Just after the wedding, the old bridegroom stumbles and dies.

Misfortune never comes alone. Mani, employer of the clerk, covets the widowed Sita and sacks her father who expresses his indignance at the indecent proposals. Disease, poverty and grief bring about his merciful death.

Ramu, returning from the pilgrimage, is shocked at the course of events and seeks to help Sita's family but is refused. Mani, the Mirasdar, continues his immoral advances and Ramu happens to notice this once. Afraid of Ramu misconstruing the situation, Sita writes to him a long letter confessing her love for him and beseeching him to look after her family, she commits suicide.

The deeply penitent Ramu tries to get Sita's sister Sarasa married into high society. At the last moment something goes wrong and the bridegroom's party walks away. Everyone is flabbergasted, but Ramu gallantly saves the situation by taking the bridegroom's place himself.

FINE PERFORMANCE

While all the characters do competently, one of the finest portrayals ever given is by P. Subbiah Pillai as the poverty-ridden and ruggedly simple clerk. M. V. Rajamma is good as Sita while Drowpadi as Sarasa is sparkling. T. Sitalakshmi gives a finished performance as Ramu's mother. K. Ramaswami as the old widower is also excellent.

A more careful script and a more imaginative direction would have lifted the film to the higher realms of art. It is the brilliance of the dialogues that makes up in part for these defects.

The photography is average and at places positively poor. The recording is satisfactory while musical direction is only tolerable. But the music is given only in correct spots and that is something new in Tamil films.

"Clerk's Daughter" is a picture that will appeal to orthodox family audiences, though the reactionary element will prove amusing to the progressive minded.

"Not so fast" warns Nalini Jaywant in "Sister", a National picture, but Harish seems to be bent on mischief.

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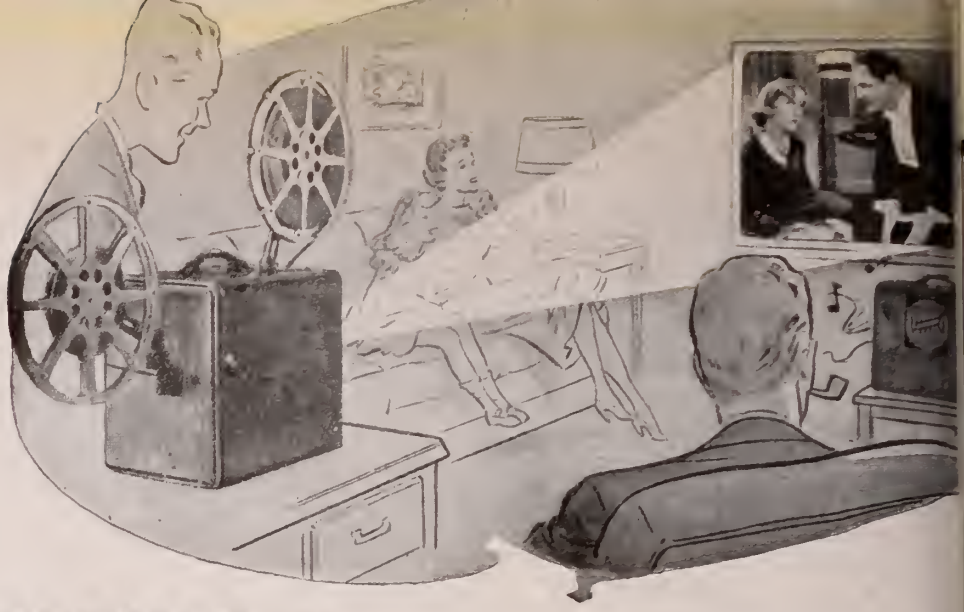

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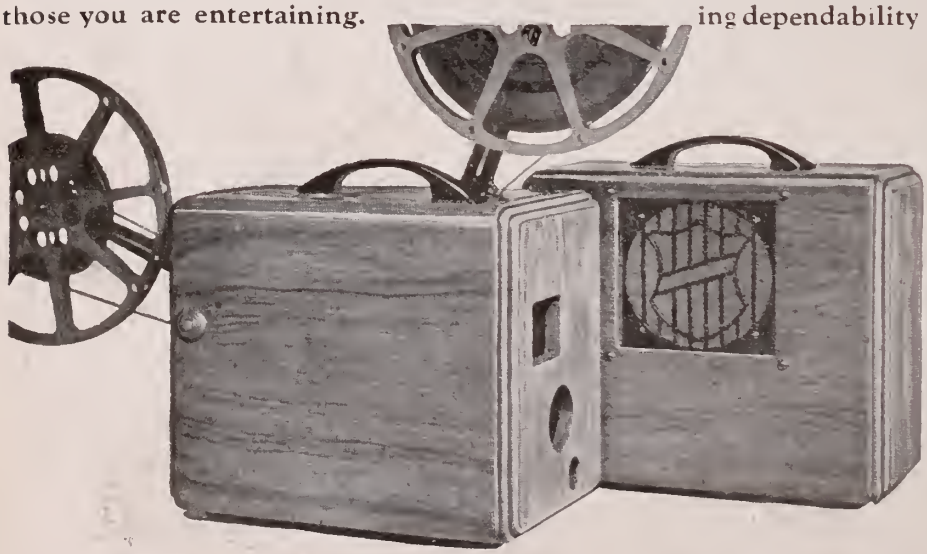

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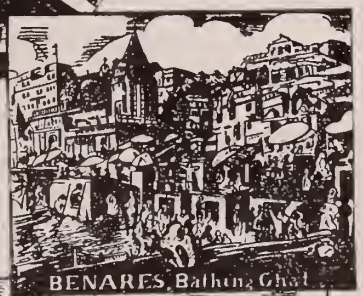

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VOL. 7 NO. 7
JULY, 1941

Editor: BABURAO PATEL

Parasites Of The Industry

FULL many a woe of our present day film industry must be attributed to the film distributor in the country. The film distributor, as we find him today, is an inexcusable evil. He is the main plank of the capitalistic exploitation of our film industry. He exploits both the producer and the exhibitor, always unmercifully for personal benefit and no industry in the world can survive to tell the story of its progress as long as these ruthless and mercenary middlemen are permitted to handle and mishandle the fortunes of an industry.

Hollywood producers have solved this problem by opening out their own distribution offices and thereby establishing direct contact with the exhibitors. They have chased out the middleman who never felt any institutional pride in their product and who merely juggled with finance and figures as cold-heartedly as a calculating machine.

But in India, with financing conditions still precarious, the professional film distributor thrives; neither by inheritance nor by inclination is the average film distributor in the country suited for his business. What he knows of picture making or of showmanship is not worth knowing. He comes with a fortune made in share and cotton gambling, advances money to the producer at a killing rate of interest plus a big slice of royalty and recovers his investment by blackmailing the exhibitors into giving heavy and uneconomic minimum guarantees. His only aim in life is to multiply his rupee and in prosecuting this aim he does not worry about the future of the industry or about the existence of the producer or the exhibitor.

We have received numerous complaints from exhibitors unfolding a heartless method of exploitation practised by these industrial parasites. Exhibitors are made to sign waterproof contracts for a number of pictures, after the fashion of a blind and block booking, and made to screen as many as twenty rotten and useless pictures with one good picture. The profits made by the exhibitor in that solitary good picture hardly cover the losses incurred in the rotten twenty ones. At the end of the very first year, the exhibitor is often compelled to mortgage his cinema to pay the maintenance expenses. Thanks to the heartless exploitation by the Film Distributors.

At stations, where there are two and more cinemas, the distributor sets loose a spirit of unhealthy rivalry between the competitors and gives his pictures to the one who gives the largest minimum guarantee. This minimum guarantee keeps going up constantly till it becomes economically impossible for the exhibitor to give it and make any profits on the business. With shortsightedness and lack of unity prevalent among the exhibitors themselves, it becomes an easy job for the film distributor to divide and exploit the exhibitors.

Good and sincere showmen are thus deprived of the opportunity of doing an honest business and are soon chased out of the exhibition trade because it becomes an uneconomic problem resulting in recurring losses.

Good showmanship under these conditions is out of the question. Producers in the country seem to forget the vital fact that the exhibitor is

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their direct link with the ultimate consumer and on the survival of the exhibitor depends not only the prosperity of the producer but also the future progress of the industry.

Therefore, as long as the producers permit these meddling distributors to squeeze the exhibitor dry for their personal benefits, the industry will never prove a paying proposition nor will it ever be stabilised.

As matters stand today, eighty per cent of the exhibitors in the country are losing money, because they alone are paying the full penalty in one way or other—in extravagant minimum guarantees, entertainment-tax, profiteering by machinery dealers, local taxes, electrical charges and multiple other embarassments which all contribute to add to the overheads. One result of all this struggle is that our theatres and their equipments are still in the most primitive state of repair as the exhibitors never have enough surplus to expend on repairs and improvement.

And for all this, the parasitical distributor is responsible. There are some good distributors in the country who exercise a longer vision in realising that in the survival of the exhibitor is the guarantee of their own continued prosperity. But they are so few that they merely help to illustrate the principle. The majority of the distributors in the country are no better than a pack of blood-sucking racketeers who live on the blood of both the producers and the exhibitors.

As we find the average distributor today, he is a barbaric relic of the old feudal times when people indulged in vendetta for their pound of flesh. This gilt-edged distributor who because of his money gets an easy opportunity to exploit honest exhibitors and producers purely for selfish benefit must go out of the industry. And sooner he is sent out, the sooner will our industry look up and the greater will be the opportunity for men of honest enterprise.

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BEAUTY TIT BITS MAKE ALL THE DIFFERENCE BETWEEN A HOUSE AND A HOME—IT PRESENTS A WIDE RANGE IN SELECTION OF AN UNENDING VARIETY OF OBJECTS DE ART MURANO GLASSWARE. CARPETS. TAPESTRIES ETC.

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Inquire To-day From:— **"EDENA"**
QUEEN'S ROAD. BOMBAY

RAVAL TILES AND MARBLE LTD

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

AN HONEST GUY.

Mr. C. B. Newbery of the Twentieth Century Fox Corporation gave a damn good speech ("damn" borrowed from the speaker himself) on the occasion of the First Birthday of the Indian Versions of the Movietone News.

Tracing briefly the history of the enterprise in making versions in the Indian languages of the Twentieth Century Fox newsreels received from week to week to aid the British war propaganda in the country, Mr. Newbery admitted Government support to the enterprise in the early months but stated that at present this new activity was absolutely self supporting.

Mr. Newbery's optimism for the future was refreshing and he immediately became popular when he said that in case he needed funds for expansion, he would rather cooperate with some well established Indian producer than allow the Government to interfere in private business. Mr. Newbery seemed to dislike Government interference in private business and he is right seeing what a mess the Government people are making of their own business these days.

Mr. Newbery brought his neat little speech to a conclusion by expressing his thanks to all the Indians particularly Mr. Shiraz Ali Hakim of Famous Cine Laboratory, who cooperated with him whole-heartedly to make this new enterprise a success.

Many among the guests liked Mr. Newbery's frank and honest speech and several wished that he would carry the same frankness and honesty to the Film Advisory Board of which he is the Vice-Chairman. That Board is one department where a little bit of honesty and frankness are absolutely necessary just at present.

FIGURES TELL THE TALE.

Reverting to the Newsreel business, let us take stock of what Mr. Newbery, as a result of his own initiative, has done during a year.

Since he began work from the 7th June 1940, Newbery has been able to put on the screen 1205 copies in Hindi, Bengali, Tamil and Telugu languages as follows:

53 issues of Hindi, with 20 copies per week ..	1060 copies
46 issues of Bengali, with 2 copies per week ..	92 copies
45 issues of Tamil, with 1 copy per week ..	45 copies
8 issues of Telugu, with 1 copy per week. ..	8 copies
	1205 copies

Out of these 152 copies have been key copies, costing approximately Rs. 350 each, and required an expenditure of Rs. 53,200. The remaining extra prints, 1053, cost Rs. 94,770 at Rs. 90 per print. The total expenditure therefore has been Rs. 1,47,970 during the year, out of which over Rs. 40,000 were paid in mere processing.

As many as 600 different cinemas in India screened the Indian version newsreels. At the moment there are

There—but not beyond the horizon, we hope. Ashok wants Devika to follow him in "Anjan" a Bombay Talkies' picture.

OVER 800 MILLION PEOPLE

SEE

Motion Pictures Every Year In India!

Surely you have something to sell them—
Why not sell it through the films ?

"The Motion Picture is the most dynamic medium for community selling. It is quick, dramatic and effective."

PRABHAT'S COMMERCIAL DEPARTMENT

Undertakes all production assignments for making advertising and instructional films in any part of India at reasonable cost and guaranteeing superb quality.

IDEAS AND PLANS FOR ALL

We have advertising ideas and plans for all trades, industries and states ranging from Rs. 3000/- to Rs. 60,000/- a year including production and guaranteed distribution of films.

For more particulars write to the Secretary:

Prabhat Educational & Short Films Limited,
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Tel: 46057/58 Tel: 'FAMOUSFILM'

Check-list and BALLOT

THE MUSEUM OF MODERN ART, JANUARY-MARCH, 1940

Open every night until 10 o'clock

MODERN MASTERS

FROM EUROPEAN AND AMERICAN COLLECTIONS

The official Catalog (35¢ at Information Desk, no mail orders) contains 42 pages, 29 illustrations reproducing everything in the exhibition, 1 plate in full color and an introductory text.

Number in official Catalog	Which *three works* do you *like the most?* *Write 1, 2, 3 in the squares and drop the ballot in the ballot box at the exit*
1.	WHISTLER: *The White Girl.* 1862 ☐

Leela Chitnis may make a good milk maid one day, the way she goes about in "Kanchan".

509 cinemas under contract with the 20th Century Fox for screening newsreels from week to week.

Calculating 200 persons per performance and three performances per day nearly two million people see the newsreels per week and over 100 million per year.

With all their defects, and many were admitted by Mr. Newbery, Indian audiences seem to have liked the Indian version newsreels, as over 75% of the exhibitors have renewed their contracts for the second year.

In addition to this 122 cinemas in India have been regularly showing the original English version newsreels all along as before.

These figures ought to give a fair idea of the immense field that is waiting to be exploited by some concern. The field work done by Newbery, can be useful to the first enterprising Indian who would launch himself into this business of newsreels. If there is an Indian with that enterprising foresight.

In the meanwhile we feel compelled, reluctantly of course, to support Mr. Newbery in his enterprise for two reasons: because he is making the Indians more news-minded by giving the latest war news as quickly as possible and because he is doing precious war propaganda which in sheer value is worth a hundred times more than the activities of the Film Advisory Board and the erratic advertising of the Advertising Committee combined.

Another aspect of vital importance to the indigenous industry is that Newbery is making a space for indigenous Indian newsreels.

After the war, people won't be so anxious to see Fox Movietone News which usually show the travels of titled and tailored nitwits and the blank can be usefully filled by indigenous educational shorts and news items.

Till then "filmindia" congratulates C. B. Newbery of 20th Century Fox for his initiative and perseverance in the face of odds and ends from friends and foes.

THANKS, JAGANNATH PATEL!

War or no war Jagannath Patel is always at war. Years before when he first entered the film field, he had promised me to bring into the country a reproducing equipment which would be within the pocket range of small exhibitors.

Mr. Jagannath Patel has been all along alive to the vital need of Indian villages—which incidentally constitute the real India—for visual education. It was possible to meet this demand only by importing equipment with reasonable cost as the villages could not afford to pay for fancy high boosted machinery.

For years, Jagannath struggled with the Bauer projectors and at last took them into the interiors opening out over 400 new cinemas and making the existence of these cinemas economically possible.

With the cinemas travelling further into the interior every day, the other manufacturers who had till recently contented themselves with huge profits and small turnover were compelled to wake up and take notice of Jagannath Patel with his Bauerblitz.

Miss Bibbo gives a fine rural portrayal in "Akela" a Great India picture.

Lansing

SOUND SYSTEM

The hall mark of perfect sound reproduction coupled with unchallengeable service make it the finest and super sound system for the intelligent exhibitors. Now with increasing sales we offer to our patrons most attractive reduced prices.

AVAIL OF THIS OPPORTUNITY

Please apply to:

International Talkie Equipment Company,

17, New Queen's Road, - - - BOMBAY.

The war interned the Bauer machinery into Germany and once again Jagannath Patel was worried.

The latest news he gives us is perhaps the best he has given us in years. Jagannath's firm, the International Talkie Equipment Co., has been appointed Distributors in India for the world famous Westrex Sound System and now sells an equipment called Westrex W 800.

Seeing that the Westrex Sound System is a sister affair of the Western Electric Sound System the quality of sound immediately goes out of dispute.

But there is an added advantage in Westrex W 800. While all quality and efficiency points are maintained as in the Western Electric, the price of W 800 is far more reasonable and an exhibitor can straightway own the machine, which he could not do with the Western Electric Microphonic.

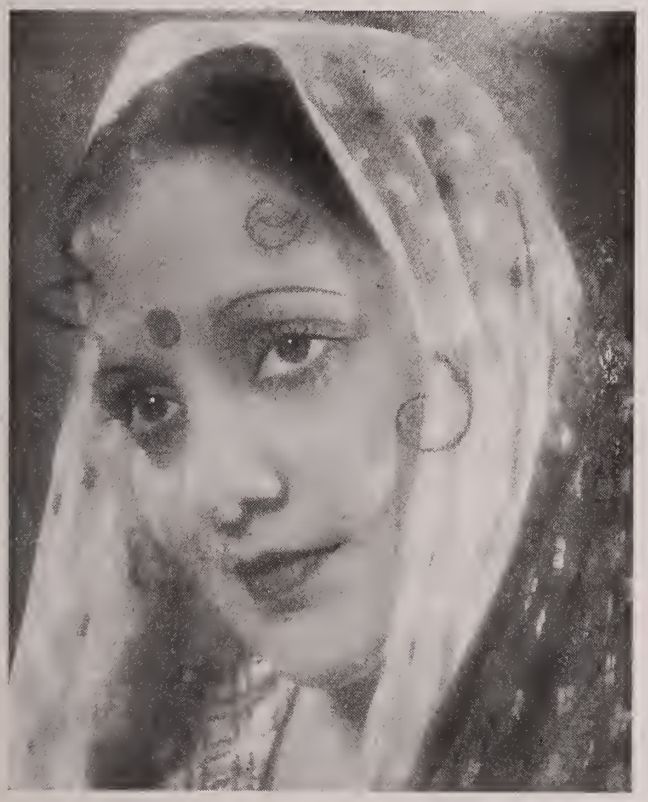
W 800 is the future machine of our towns, in fact, even cities like Bombay use the Westrex in their 800-person capacity theatres. Thanks, Jagannath!

TO THE READERS.

In this issue, we are announcing the names of the first five prize Winners in the Readers' Research. Thousands of replies have been received and it will take us some time before all the replies are perused and the information is analysed and tabulated.

Every month we shall be announcing five prize winners, and from the month of their announcement their free subscriptions for a year will begin. In the meanwhile, if some of you have not yet sent in your Research Questionnaire do so immediately. It is more in your interest because your replies will guide us in giving you a better magazine every month.

Shobhana Samarth sparkles again in "Darpan" a Bharat picture.



Gulab, still popular as ever, plays the strong stuff in "Circus Queen" a Paramount picture.

With regard to the overseas readers, it is necessary to remember that the postal regulations do not extend "Free Reply" facilities to foreign countries. The overseas readers will therefore have to stamp their reply envelopes as ordinarily.

AIR CONDITIONING IN BOMBAY.

In India, air-conditioning in theatres does not seem to be uniformly successful except in the Metro Cinema in Bombay.

The Regal Cinema in Bombay, which brags of air-conditioning seems to be having a plant that works by fits and starts. Sometimes, the theatre is chilly cold and several times sweltering hot. During the dry fortnight which Bombay has recently gone through, the Regal air-conditioning plant misbehaved at least thrice and on all the occasions I was there. Instead of the cool heavy atmosphere, people had to blow to keep their faces cool. Of course, the admission prices remained the same. Only the comforts were denied. And yet, we can't call this cheating.

What are these weathermaking manufacturers doing if they can not give us an air-conditioning plant that will give us uniform service?

Till they do so, air-conditioning must remain to the average spectator a scientific mirage.

Vitamins Of A Kiss

Affection, Respect and Passion

For hundreds of years poets and dramatists have tried to define a kiss. Twentieth century scientists have got nearest to the solution.

Great authority on kissing is bearded, Shavian Dr. Josiah Oldfield, physician and philosopher, who declares: "Give me plenty of good wholesome kissing. It can't do any harm, unless the man or woman is unhealthy; in fact, I maintain it does good. Kissing is natural, and so long as the kiss a perfect kiss, I am all in favour.

According to vegetarian Oldfield, who has tasted no meat since he was a young man, the perfect kiss has three ingredients; affection, respect and passion.

Kissing originated in Europe centuries ago and is still confined to the white races as a mark of affection. In the 15th century it was a common form of greeting, especially in England. Paying a visit to England, Dutch philosopher Erasmus was amazed at the welter of bussing in which he became involved.

Foot kissing was once a common way of paying homage. Dignitaries did not object to thus saluting a man's foot, but they hated to stoop low. Doing homage to a King of France, a Viking chieftain remembered his pride, lifted the King's foot to the level of his mouth, and caused the monarch to topple backwards.

Of all nations, the French took to kissing most readily. King Louis XII claimed to have kissed every woman in Normandy. French etiquette in the 16th century allowed every man with three lackeys in his service to kiss all but the mightiest women in France.

Please Note Our New Address In Editor's Mail

SNOWLIKE COMPLEXION

There's nothing so radiant, so soft, so pure as a complexion made lovely with AFGHAN SNOW. This famous beauty product protects the skin against sun, wind and dust.

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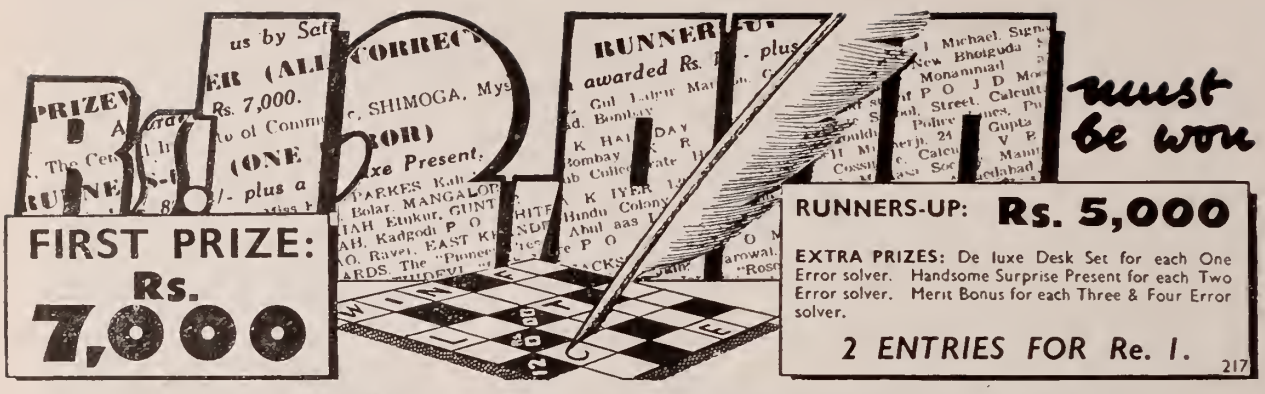
SOLE AGENTS: PATANWALA LTD.,
ABDUL REHMAN STREET, BOMBAY. 3

DEVIKA RANI—

Alas, after a long time this beautiful heartache returns to the screen to thrill us in "Anjan" the new social picture of Bombay Talkies Ltd.



"COMMONSENSE CROSSWORD" No. 217

If money is power then surely *Commonsense Crosswords* are yet another proof of the power of the pen Why not make this puzzle prove the power of your pen? Rs. 12,000 has *got* to be won and—make no mistake about it—the greater part can be won by *you*. Besides a Rs. 7,000 First Prize, there is a further sum of Rs. 5,000 for Runners-up, and Extra Prizes for all entrants who do not make more than four mistakes. And here is a tip to help you. Get busy *now* on the Practice Square below.

CLUES ACROSS

1. Posterity will not envy us the present one
5. Hitler indulges in many a farcical one
9. If you solve these Clues carefully there is no this why you shouldn't score top honours
10. Strongly desirous
11. Donkey
13. Ascend
17. Well-to-do people can generally afford to have this when they feel so inclined
18. The most good-natured woman is apt to resent being called this
20. Awry
21. To fasten
24. Usually the more gladly welcomed after a long absence
27. How often does a this reveal a person's character
28. Conjunction
29. Studying these widely extends one's knowledge of human nature
31. Married
32. Often one saves oneself much annoyance by ignoring this
33. Many a woman's is describable as fantastic
35. Fish resembling snakes
36. One's outlook is apt to be distorted when one is feeling this
37. It is often difficult to express oneself clearly in this

CLOSING DATE, JULY 25th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of July 13th.

E	P	O	C	H		T	I		A	D	
R		A	S		N			A	G		R
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		I		E		A					
	E		T			R	O	N			
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W			I							D	
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		D				O	K	S			
W		D			I	P		T		L	
	E	L	S		L						L
D	R		A					R		E	F

2 Entries for Re. 1 — Rs. 12,000 Must be won

217

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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of July 13th

will be accepted.

CLUES DOWN

1. Series of years
2. Jumbled spelling of *pester*
3. Fertile spot in desert
4. Love and affection help to strengthen this
6. Uncooked
7. We are very apt to exaggerate the virtues of such friends
8. Before
12. Usually the younger we are the more are we apt to this for worldly fame
14. Blemish
15. Simplicity of design seems to be an outstanding characteristic of modern one
16. In the course of his duties many trying problems have to be this by schoolmaster
17. Liable to cause inebriated person to lose his balance
19. It is usually in later years that we appreciate this most
22. One's highest conception
23. Sentimental parents are apt to this their children
24. Derisive smile or comment
25. Small napkin
26. Imitation
28. Filled with reverential fear or wonder
30. In these eventful days how quickly forgotten is many a this
34. A dwarf

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

A. Haque Rizvi, (Sahibgunj).

When is Devika Rani coming to the screen again?

She has come, son, you'll soon see her in "Anjan" a social story with Ashok Kumar in the lead.

V. Visweswara Rao, (Ellore).

Can you tell me why there is not a single film studio in the United Provinces, the home of the Hindi language?

Because that province has no official gambling dens like the Share Market and the Cotton Exchange where easy money can be made and invested in films. As yet film making has not become a real industry in India. It is still an adventure run with pirated capital.

Miss Anila Prasad, (Delhi).

There are many confusing reports about Saigal's exit from the New Theatres. What is the truth?

Saigal is still with the New Theatres but his services have been secured by the Pancholi Art Productions, Lahore, for one picture only and Saigal may be going to Lahore for three months.

Which do you consider the better picture: "Nartaki" or "Raj Nartaki"?

"Nartaki"; in comparison with which "Raj Nartaki" can hardly be called a motion picture.

B. Gul Khan, (Abottabad).

Who is about the best girl from the following: Leela Chitnis, Renuka Devi and Devika Rani?

None of them is quite a girl. Read your own order the other way round and you get their rating of quality.

B. P. Bajpai, (Cawnpore).

Is it true that Motilal is very daring?

Oh, yes, he is. He dances, he smokes, he swims, he whistles and does many other things so difficult in the present times.

D. B. Raju, (Bangalore City).

The sound and projection in Sagar Talkies in our town are no good. Why don't you advice Dr. Patel, the proprietor, to give us better service?

Dr. Patel will read this and as he is known to be a keen businessman, he will not let his competitors steal a march on him. If he does not pay any attention to your complaint within a reasonable time stop seeing pictures at the Sagar Talkies.

Dr. Lachhmi Narayan Grover, (Rawalpindi).

Has Mr. Shantaram completed "Omar Khayyam"?

Yes, "Omar Khayyam" has been completed in the script form but Shantaram has not yet made up his mind to produce it. He is still studying the subtleties of the subject.

Jayant Kumar Desai, (Navsari).

When you condemn Alex Shaw because he is a foreign expert why do you employ Miss Rita Carlyle, an English girl, as your secretary?

Miss Carlyle is not an English girl. She is Indian as all Anglo-Indians are and Miss Carlyle is proud of being an Indian.

Ushadevi appears in "Municipality" a Brilliant production.

MOVIETONE NEWS

52 TIMES A YEAR!

Every smart Showman knows to-day that MOVIETONE NEWS on the Screen is an incentive to bigger Box-Office receipts and completely satisfied patronage.

The DEMAND for MOVIETONE NEWS is to-day as strong in the small towns as in the big city. And regardless of the feature attraction people will pay to see the NEWS, if it is produced in the language they know and understand! That's why MOVIETONE NEWS comes out every week in FOUR Indian languages—HINDI, BENGALI, TAMIL and TELUGU—in addition to the regular English edition.

Week after week MOVIETONE NEWS has been a "top-quality product"—because it is processed at the FAMOUS CINE LABORATORY.

With each new release, its prestige grows—and audiences have now got the MOVIETONE NEWS habit—a habit that your audience pay to satisfy.....not just once or twice but 52 times a year!

IN FIVE DIFFERENT LANGUAGES

Processed For Top Quality At

The FAMOUS CINE LABORATORY, TARDEO, BOMBAY

Telegram : **"FAMOUSCINE"**

'Phones : 42350 / 42549

Durga Khote gives a thoroughly experienced portrayal of a shrewish mother-in-law in "Charano-ki-Dasi" an Atre picture.

I. S. Surtee (Transvaal).

To what community does Sabita Devi belong?

Sabita is an Anglo-Indian girl.

G. S. Thakur, (Raipur).

Why is nothing heard of Circo Productions nowadays

Probably because nothing is being done by them.

M. Bhujangrao, (Ellore).

A paper in Calcutta says that Sohrab Mody has spent a million rupees in the production of "Alexander The Great." Do you think it is true?

If Sohrab had a million to spend, he wouldn't be producing pictures. Don't believe those paid pipers.

Gopi Krishna Prasad, (Gaya).

Which province does Lila Chitnis belong to?

Maharashtra.

Jaswant Singh, (Agra).

Do you know that boys put "Miss" before their names while corresponding with you? Do you know the reason?

Oh yes, they think that like them I am also Miss-conscious. But the "Miss" doesn't deceive me, it only desexes them.

What has "filmindia" to do with face creams, tooth pastes and cigarettes seeing the inquiries made in Readers' Research?

Face creams, tooth pastes, cigarettes etc. have a vital bearing on the future of "filmindia". Without the support of sundry advertisers it will be impossible to give you a profusely illustrated and well got up magazine every month at a small price of eight annas. The actual cost of printing "filmindia" is a little more than its selling price and it is only the support of the advertisers that helps us to fill the gap. So if you want "filmindia" to maintain its present standard of excellence, patronise the goods that are advertised in "filmindia". That way you will directly help to run "filmindia".

Why did you not review National's "Radhika"?

There was nothing in it to review. Paper has become expensive since the war broke out and we are economising by dropping the reviews of useless and rotten pictures.

M. Natarajan, (Namtu).

What is your advice to a young man going in for journalism? What ethics must he follow? What college education should he have?

Vimala Sardesai as "Kokila" in "Municipality," a Brilliant picture.

Sweet Looks and Sweet Ways!

But the story of her Romance though with a Prince was not so sweet

MANTHAN

(Justice of Vikram)

WADIA MOVIETONE'S

VIVID production of the staggering story of King Vikram who sentenced his son to death

Director :— **RAMJI ARYA**

Starring :—

Radha Rani, Rajkumari, Sardar Mansur, Dalpatram, Bandopant Sohoni

Now Showing at **IMPERIAL**

Lamington Road, Bombay.

Daily at: 1, 4 & 7 Extra Show at 10 A. M. Sundays & Holidays.

For ethics of journalism you must read the high sounding sermons given by leading journalists in the country on ceremonial occasions. They, themselves, do not necessarily practise them, but they make a good pretence of it. As long as one keeps up this pretence he is a worthy pillar of the Fourth Estate. Journalism is no longer a profession though it began its career as one once upon a time. In modern times, it has become a trade and in trade the only ethics which are recognised are those that secure a survival of the fittest no matter by what means. A college education is not exactly necessary if one knows the language well. Some of the best journalists never entered the portals of a college. And yet a good college education is certainly a help. Those journalists who make a fetish of the "ethics" often starve. To me there is no sense in taking up a profession and starving. A starving member is a bad advertisement to any profession. The ethics of journalism are so flexible that they can be stretched as one likes. Lord Northcliffe told us a thousand lies during the last world war and yet died as one of the greatest journalists of all times. Remember one thing that good liars often make great journalists—they even lie about the ethics of their profession. Don't bother about that age-old cry of the calling of journalism being noble etc. Journalism in modern times is far far from being noble. It is a weapon of propaganda in one form or other and it is almost always run on lies. Now, this will set the gownsmen cackling. But who cares? So if you wish to enter this commercial profession, know first the great company you are going to have.

That is how the fair ones bade their warriors godspeed and victory. A moment in "Thoratanchi Kamla," a Famous Arun historical picture.

Shamim, the beautiful reason that made Charlie direct his own comedy at Ranjit.

Rashid Ahmed, (Jullunder).

What is the real name of Renuka Devi?

Mrs. Khursheed Mirza.

C. Mammoo, (Tellicherry).

Why don't we hear about Leela Desai, Surendra, Pahari Sanyal, Pankaj Mullick nowadays?

Because they don't make any news nowadays.

Kirpal H. Panjwani, (Karachi).

Who sings better, Khursheed or Snehaprabha Pradhan?

Very difficult to tell between the two. Both are sweet melody croonettes who with little science create good music.

Is Ishwarlal a good actor?

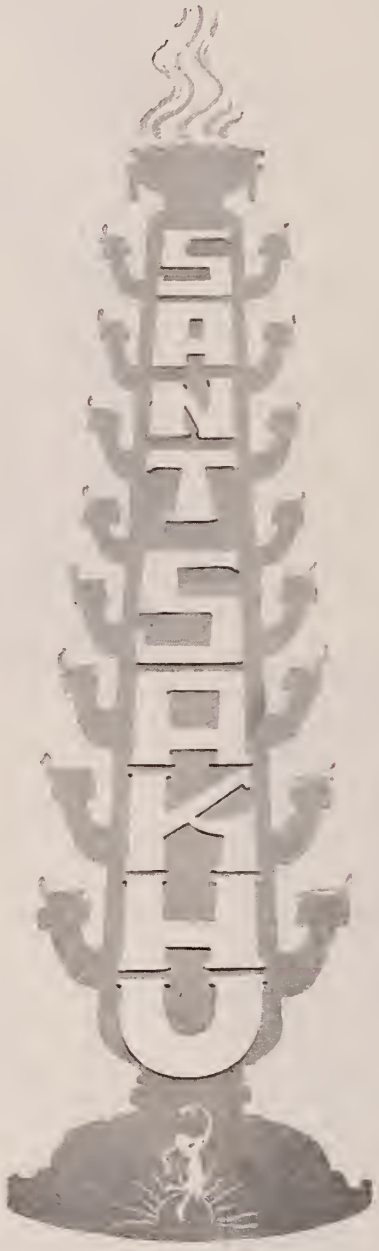
A very good and versatile artiste.

M. L. A. K. Shayer, (Hyderabad).

What qualifications are necessary to get a job in a film company—money or merit.

DEVOTION THAT DISARMS FEROCIOUS FOES!

PRABHAT'S
DEVOTIONAL



DIRECTED BY
DAMLE AND FATEHLAL

STARRING
HANSA, GOURI AND KULKARNI

BRINGS THE LIGHT OF HOPE
TO A
DARK AND DISMAL WORLD!

SOON TO BE RELEASED IN PRINCIPAL TOWNS OF INDIA.

A "FAMOUS PICTURES' LTD" RELEASE

Both unnecessary. Just luck is needed. If producers had taken their artistes on sheer merit, the industry could hardly have accommodated more than a dozen.

H. V. Rahman, (Port Blair, Andamans).

To what extent have the film actors and actresses contributed to the war effort? Don't you think that many of them are suitable for active war service? I think it is no use posing oneself as a hero or a heroine in a film studio.

Our film scarred stars are used to fighting with wooden swords. As wooden swords are out of fashion in the present day blitzkrieg, our stars are compelled to remain on shelves where the whole nation has been for a couple of centuries—a passive combatant, to receive and not to retaliate.

Madan Prasad, (Motihari).

What is the connection between Snehaprabha Pradhan and Kishore Sahu?....

Not much of a connection, they are just married.

Madhukeshar Sharma (Bhagalpur).

The local cinema man plays only pictures that have become stale, rotten and third rate. Can't we do something?

If what you say is true, he is not running a show house. It must be a junk house. Stop visiting the cinema and induce someone else to put up a better business. Competition teaches bitter lessons and some of them are mighty deserved.

D. Oomapathy, (Bangalore).

What has become of Circo Productions. Are they going on with their productions according to their original plans?

They have lost the plans and they are now making new ones under a new architect.

P. L. Narasimhrao, (Masulipatam).

How is Bibbo? Still stout?

Fine! Going strong as ever. I'll tell her that you inquired about her. How are you?

OUR NEW ADDRESS

From the 15th July 1941, the office of "FILMINDIA" will be shifted to:

Karim Chambers (3rd Floor)
40/44, Hamam Street,
Fort, BOMBAY.

Please note the new address for all correspondence after the 15th July.

A. Baikunth Nath (Ranchi).

Please request Mahatma Gandhi to see "Padosi."

Sorry, can't risk it. He might go and embrace Jinnah and our woes will begin again.

I think there is a business secret in bringing out the Readers' Research idea?

The business secret is an open one. Some foreign advertisers don't support "filmindia" because of its nationalistic activities and yet brag about their impartiality in buying space on sheer merit. I want to expose their pretensions and if they are really honest businessmen, and some of them ought to be, they will recognise the nation wide coverage offered by "filmindia".

S. A. Shivaji, (Rajahmundry).

Who is your beloved actor?

I don't fall in love with actors.

M. Baquir Ali Khan, (Hyderabad).

Is there any chance of marrying Miss Snehaprabha Pradhan without risking a duel with Kishore Sahu?

How unchivalrous of you to say that. In old times people went through hell and fire for their lady love. Miss Pradhan is still married and besides she is quite capable of looking after herself without Kishore having to fight for her. Sorry, no chance at present.

Nur Jehan does some rare vamping in "Sasural," a Ranjit picture.

Devatta

with

NAGIAH & KUMARI

DIRECTED BY

B. N. REDDI

The greatest story of forgiveness ever brought to the screen. The story of a woman, who gave her all to protect the honour of the man who left her, a wife without a name.

* * *

A story, intense with passion and emotion, played with telling conviction and cruel reality, by a stellar cast.

STUDIO NEWTONE

STORY & PHOTOGRAPHY ..... RAMNOTH
ART DIRECTION & SOUND ..... SEKAR
SONGS & DIALOGUES .... S.V.R. ACHARYA
MUSIC DIRECTION ..... V. NAGIAH

SEKAR

BEAUTY CAUGHT NAPPING

HOW STARS SHOULD MAKE-UP!

TIPS THAT HELP GLAMOUR

By: "HYACINTH"

("Filmindia's" Beauty Expert)

So you think you're beautiful? Your fans say you are beautiful, the films magazine call you 'lovely, alluring, divine' so you think there must be something to it after all. Well, lady, you're wrong.

Oh yes, your male fans practically swoon with ecstacy when you beam out at them from the celluloid, but then men are charitable creatures and easy to please. It is the women you must contend with. Women's eyes are notoriously sharp and critical and they see every wrinkle in your face and every eyelash out of place.

Someday you are going to meet your fans face to face in the street and you owe it to humanity not to disillusion them more than you can help. So take a good look at yourself in the mirror and pull up your mental socks.

Stop thinking your skin is like satin, your mouth soft and appealing and your figure a very dream of loveliness. They are not. Your skin is a shade smoother than sand paper your mouth is as lined and cracked as Quetta after the earthquake, and your figure—words fail us.

".....your male fans practically swoon with ecstacy when you beam out at them from the celluloid."

YOUR CURVES AND CURVES

Oh yes, you've got curves where they should be but you've also got plenty where they shouldn't be. Next time you play the role of a village girl and have to expose your midriff, notice the persistent bulge above your waistline. Slack muscles, fat, call it what you like, but just the same it shouldn't be there.

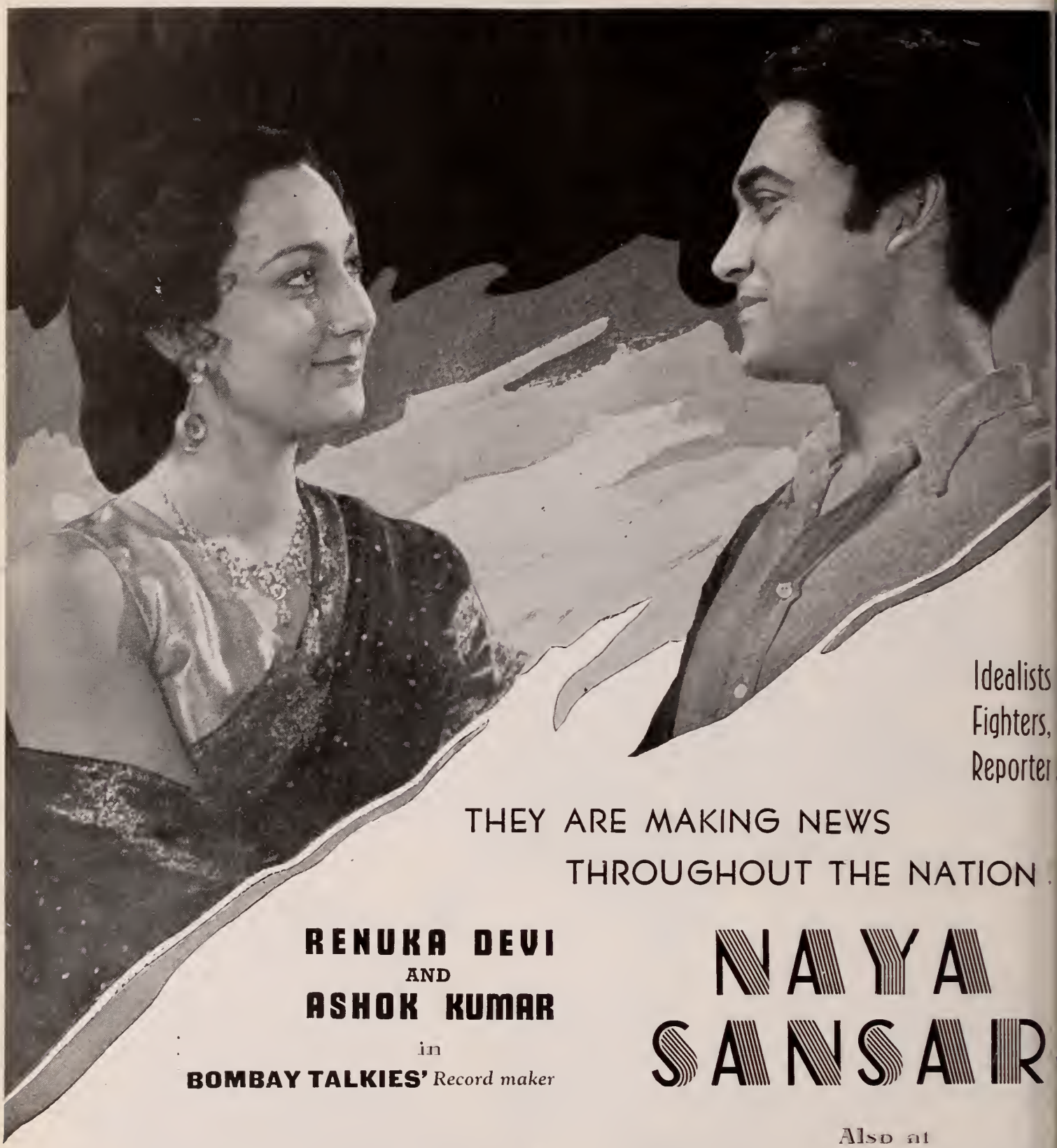
If you are really observant you'll find several other bulges scattered over your torso, which shouldn't be there. One at the back of your neck and two on your hips you will surely find. Also your arms could do with slimming down now couldn't they? What shall you do about it all? Ever hear of starchy foods? Well keep miles away from them, and roll, eyes, we said 'roll'. Push your furniture back, lie down on the floor and roll across the room several times. This will roll your fat away. Your neighbours will think you a little mad but all great artistes are eccentric so what of it.

Slap the back of your neck briskly with a solution of epsom salts and cold water, to get rid of your minor hump. Play tennis or badminton when you can.

If all this doesn't help and you get fatter every day, then my dear buxom woman you'd better retire from the screen and go get yourself a job as fat lady of the circus.

MAKE-UP, NOT CAMOUFLAGE

Indian films may not boast of a Max Factor but surely some feeling


Idealists
Fighters,
Reporter
THEY ARE MAKING NEWS
THROUGHOUT THE NATION
RENUKA DEVI
AND
ASHOK KUMAR
in
BOMBAY TALKIES' Record maker
NAYA
SANSAR
Drawing and Inspiring
Crowds at the
ROXY
TALKIES,
BOMBAY.
Also at
POONA, NAGPUR, LAHORE
DELHI, AGRA, KARACHI
AMRITSAR, PESHAWAR, ETC

of artistry in you should tell you your make-up isn't perfect? Make-up is not a complete camouflage; it is a garnishing for beauty. No salad is complete without a dressing. No beauty is complete without a 'touching up' with make-up. But first your skin must be perfect. That is, it must be smooth and devoid of lines, pimples or other marring blemishes. Make-up wont hide pimples.

Ever since you took your first tottering steps you've been told that cleanliness is next to godliness. Well it's perfectly true, so scrub your face well with soap and water atleast three times a day—not forgetting your neck.

Screen make-up won't harm your skin if you remove it with cold cream as soon as your work is done. It is impurities and dirt which coarsen the skin in India. In cold countries cold and frost roughen the skin but in India the warm climate brings out the natural oils in the skin to keep it soft.

Lip make-up here for the screen is still in its infancy. Lipstick photographs too dark and sticky looking, and emphasises those cracks and lines in your lips. But do something about those cracks first. Grease your lips well at night with vaseline and experiment with lipsticks till you find one that photographs well. A light film of cold cream over your lipstick will give your lips a dewy look on the screen.

"....Eye make-up improperly used only succeeds in making you look a hag."

".....go get yourself a job as fat lady of the circus."

Here is another lip fault we must accuse you of. You stars who have extra full and thick lips imagine that by painting a mouth within your real lip outlines, your lips will seem finer. Nothing could be more foolish, because a definite white ridge is left, showing the true outlines of the mouth and this draws more attention to your thick lips, which you have so obviously tried to conceal. Better to let your lips look bee-stung, and instead to emphasise your eyes to draw attention away from your mouth.

Now this question of eye-make-up. Eye make-up improperly used only succeeds in making you look a hag or like a very jaded and dissipated woman of the world. Very incongruous, if you are playing a role which requires you to be all dewy innocence.

Use eye shadow lightly and keep your eyebrows trim. Feathery hairs growing in all directions look ghastly but not worse than eyebrows which have been completely shaved off and substituted by a wavy pencil line.

BIRD OF PREY NAILS

Gentle, with the mascara lady; we like to see individual eyelashes and not groups of five gummed together with thick sticky mascara. Now your crowning glory—your

ANJĀN

BOMBAY TALKIES'

New Creation

STARRING

DEVIKA RANI

and

ASHOK KUMAR

More details will soon be announced

hair. Personally we think that nothing looks quite as attractive as the orthodox style, with the hair parted smoothly in the middle and knotted at the nape of the neck. But if you fancy curls and waves and whatnots at least let them be tidy. That thatched-roof look with bits of hair sticking out all over is more than we can bear.

Painted nails? Yes, we don't mind them as long as they are not highly coloured or long. Too long, bird-of-prey nails we abhor as much as we do chewed or broken nails.

Lastly we beseech you to keep your hands smooth and free of lines and cracked knuckles. Even if you wash dishes in private life and we seriously doubt it, please keep your hands as lovely as those famous hands loved beside the Shalimar.

Now you're indignant. You say you're always immaculately groomed. We hate to contradict you, but we have a sneaking feeling that if you are truly honest with yourself dear glamorous lady, you'll find that at least two of these faults are yours.

So wake up sleeping beauty and maybe next time even the women fans will swoon with ecstasy at your lovelier image on the screen! Most certainly they will applaud and admire the new you, and whatever others may say, we say that a woman's admiration is to be treasured more than a man's. This because they give it grudgingly and sparingly always—the cats!

".....Even if you wash dishes in private life and we seriously doubt it...."

Jyoti gives a popular performance in "Darshan", a Prakash picture.

..brings New High Standards

The name 'High Q' was used for the reason that it is recognised by radio technicians as standing for the 'highest all-round efficiency'. These radio receivers have been specially produced for long-distance listening . . . designed and built so that you can enjoy the best that the whole world of radio has to offer.

MODEL 1020. Five Valve Superhet Table Receiver for AC/DC mains. Wave Range 13-30, 30-90 and 190-570 metres. Sockets for attachment of extra Loud-speaker and Gramophone Pick-up — Price Rs. 300/-

MODEL 699. Eight Valve Superhet Battery Table Model. Wave Range 13-5-30, 30-90 and 190-565 metres. Operates from a 6 — volt car-type battery. Price Rs. 465/- (less battery)

MODEL 1022. Similar in appearance to Model 1020 and has similar features, but operating on AC mains only. Price Rs. 285/-

MODEL. 1026. Seven Valve Superhet Receiver Similar in appearance to Model 699 but operating on AC mains.... ... Price Rs. 425/-

MODEL 1024. Seven Valve Superhet Receiver for AC/DC mains. Price Rs. 450/-

HIS MASTER'S VOICE

WRITE FOR COLOUR LEAFLET

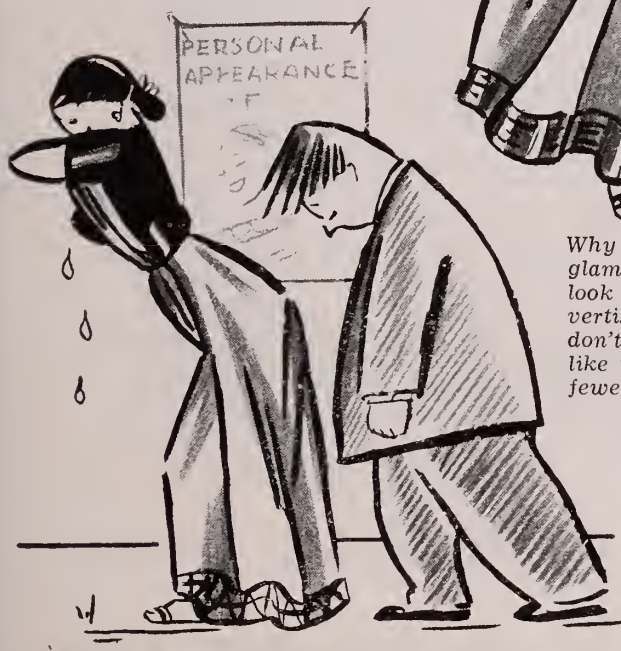
THE GRAMOPHONE COMPANY LIMITED DUM DUM DELHI BOMBAY MADRAS

WE SHOULD LIKE TO KNOW—

If some of our not-so-young screen lovers find romance a little difficult with that 'after forty spread' keeping them apart.

Why most of our film beauties must cling for support to pillars or trees? May be stars are not affected by the force of gravity.

Why the possessor of these famous legs forgot that riding boots were worn with breeches? My, my, those ankle-bones—what did she use them for—spurs?



Why photographs of our glamour girls invariably look like nail polish advertisements? Come now, don't be modest; we'd like to see more face and fewer fingers.

Why any but short sighted film fans go to personal appearance tours of their favourite stars? We hate to see you disillusioned.

HYACINTH

SPOTLIGHT ON SOCIAL INEQUITY----

NAVYUG'S VIVID PICTURIZATION OF THE STORY OF MAN'S HUMANITY TO MAN—

AMRIT

(HINDI & MARATHI)

Story By
V. S. KHANDEKAR

Directed By
WINAYAK

Photography By
PANDURANG NAIK

WITH A STAR-STUDDED CAST:

MEENAXEE • LALITA PAWAR • BABY DEVI • BABURAO PENDHARKAR • SALVI • DAMUANNA • MALWANKAR • MASTER VITHAL & WINAYAK

RUNNING TO CROWDED HOUSES AT

CENTRAL (**BOMBAY**)

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RADHA RANI—

This talented young lady gives a popular performance in "Manthan" a costume picture of Wadia Movietone.

Electrical Research Pro

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MERLE OBERON—

This favourite star of the West, with her childhood spent in India, will again come to the screen in "Affectionately Yours" a Warner picture.

3 Three Big-Money—Pictures !!!

I

HARISHCHANDRA PICTURES'

A SWASH-BUCKLING SOCIO-COMEDY THRILLER WITH A NOVEL TYPE OF SUBJECT !!!

LIFE IS A COMEDY

लहेरी-जीवन

DIRECTION: S. M. YOUSUF

Starring: HUSNABANU, HARISCHANDRA RAO, W. KHAN, GOPE, KURBAN JAUN & FATTY PRASAD.

◆■◆

II

EMPIRE PICTURES'

POLISHED SOCIAL ROMANCE

MIRRORING THE LIFE OF A HAPPY-GO-LUCKY YOUNG MAN AND A GIRL WHO CROSSED THE PATH OF SOCIAL TRADITIONS !

DARPAN

DIRECTION: Mr. ESSA

Starring: SOBHANA SAMARTH YAKOOB, BALWANT SINGH etc.

◆■◆

III

HINDUSTAN CINETONE'S

SWAMINATH

Starring: SOBHANA SAMARTH PREM ADIB, K. N. SINGH etc.

BOOKINGS:

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BEAUTIFY YOUR BUST

Don't be embarrassed by a flat, undeveloped bust—by a flabby, sagging bust—or by a heavy oversized bust. Hollywood fashion considers a firm and moulded bust as the quintessence of a woman's charm. Hardly ten per cent of Indian movie stars can pride themselves that they possess a stunning and gorgeous form. Even a simple-looking, homely woman can acquire glamour and attract men by developing her form. No matter how flat or fat your figure may be, you can now transform its appearance into feminine full curvesome lines! EVERY ACTRESS can now do it—easily, instantly!

METHODS ENDORSED BY HOLLYWOOD STARS

You've always wanted to be beautiful, attractive, glamorous. Now you can be! For the very same method which the famous stars of screen and stage use to acquire and maintain their gorgeous form are now available to you. It helps you to beautify your bust contour—in the privacy of your own home—without any costly expense—and at your own convenience. This method has been endorsed by eminent doctors and beauty specialists in Hollywood, London and Paris. This truly amazing methods will add inches to your bust in a few weeks. Simply use this method for a few weeks and look into your mirror. You'll be thrilled to see the lovely womanly curves and the smart lines your dresses acquire.

You will be startled to see yourself transformed into an "Oomph Girl" of Hollywood.

AMAZING LIFETIME RESULTS

There is absolutely nothing like MADAME POMPADOUR BUST DEVELOPER for instantaneously beautifying the bust contour. No method in the world to compare with it in making unattractive busts, whatever their type, appear most charming and irresistible. If you long for that enticing bust contour which women with firm, rounded, shapely busts naturally possess, you shohld exercise yohr bust with MADAME POMPADOUR BUST DEVELOPER daily for a few minutes and apply GYNEXIFORM SALVE (a hormone-vitamin concentrate for external use) and take internally, two dragees, thrice daily, of "GYNEXIFORM DRAGEES" (hormone-vitamin food concentrate—fills out flat forms and makes the whole body glamorous, vital, charming by rejuvenating the glands of internal secretion).

Madam Pompadour Bust Developer, super de luxe model, lasts a life-time, packed in a luxurious velvet box, costs Rs. 25/- GYNEXIFORM SALVE costs Rs. 4/8 per jar of Strength No. 1; Rs. 8/- per jar of Strength No. 2 and Rs. 15/- per jar of Strength No. 3. GYNEXIFORM DRAGEES (Hormone-Vitamin Food Concentrate—women of 60 regain figure like 20—transforms health, looks, physical and mental powers), costs Rs. 15/- per container of 50 Dragees. GYNEXIFORM AMPOULES, fastest working bust-building injection treatment, per box of 24 ampoules Rs. 80/-.

Exhaustive literature on beautifying the bust contour will be sent on receipt of 8 as. Money Order.

Expert personal medical advice and treatment available for developing, reducing or strengthening your figure. For free consultation ring up "24297" for appointment.

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मलाच मत द्या!!

आमचे दर

केस	०-४-०
दाढी	०-१-६
हजामत	०-३-०
केस व दाढी	०-५-०

सूचना:- केस व दाढी करणारास तेल फुकट लावणे त येईल.

कोंडिबा

For Booking: Sandhurst Bridge Bombay No 7.

Ahmed Abbas Condemns 'Filmindia'

Unmerciful Criticism of Baburao Patel

Best and Most Popular Magazine and Yet—

By: K. Ahmed Abbas

[When an old friend indicts, we can hardly complain. Friends are few in this world and the best one is the brave one who holds the mirror. We admire Mr. Abbas' idealistic approach in this article, but to sell a magazine needs something more than mere ideals—The Editor].

K. Ahmed Abbas—our old and tried friend.

The Punjab Mail jerked itself into motion and the great adventure was on. The Gothic domes of the Victoria Terminus, the steel grey Byculla chawls, Dadar with its slums and studios, the ribbon of the road running parallel to the railway line along the Sion embankment—one by one, they all slid past the carriage window. I turned my back upon Bombay, literally and symbolically, and looked ahead, into the rose-tinted twilight.

Even if it was only for a month, I was going "away from it all." I was going away from my dark and ill-ventilated office which smells of antiseptic in the morning and of rancid breath in the evening, where mangy cats slink out of dark corners to demand milk from under-paid sub-editors; away from the teleprinter, from news and headlines.

I felt I deserved a holiday. For 31 days I did not want to talk about progressive films, purposeful comedies, scenarios, montage effects, the National Studios' reorganization, what Chandulal Shah did or did not tell Shantaram, the future of Circo, the past of Sagar, Film Advisory Board, the confusion between John Alexander and Alexander Shaw and Alexander the Great.

I was going to beautiful Kashmir, far away from all this film business. But was I?

WHERE MOTHERS FAIL "FILMINDIA" SUCCEEDS.

There is a family travelling in the same compartment, prodigious eaters all, from the lad of seven to the grey-haired father. The young imp is obviously a spoilt child and has a way of finding excuses for crying and howling. When he is sitting on the lower berth he wants to be put on the upper berth. No sooner he is placed on the upper berth he raises bedlam to be taken down. The fond mother is trying to 'appease' him by giving him, successively, a pack of cards to play with, some *puris* to eat, a couple of annas, a *laddoo*, a mango. But, like Hitler, every act of 'appeasement' whets the lad's appetite for mischief and nothing can keep him quiet for more than a few minutes. Finally, he starts howling with more than usual gusto and, as a final and desperate measure of 'appeasement' his uncle gives him the magazine he is reading. And, miracle of miracles, the lad is now quietly perusing the pictures in the profusely illustrated journal and all the passengers heave a sigh of relief. The name of the magazine (if you have not guessed it already) is "filmindia"!

Baby Saroja with Baburao Patel, our Editor, at the Cricket Club of India. The big little star of the South scored a personal triumph by her affectionate little ways in Bombay.

That young boy, of course, could not read. But the devil in him was 'appeased" by the sight of the pictures, particularly the colour plates. The faces were evidently familiar to him, for every now and then he would raise a howl of delight, "This is Ashok Kumar—This is Sardar Akhtar-Daddy, didn't we see her in 'Aurat'?"

WITH MOON AS THE ARC AND SKY AS THE ROOF.

Panipat, my home town, is a sleepy old place which does not figure on the "filmindia" circulation map. It is a town of memories, mosques, temples and graves, so conservative that a sola hat is frowned upon, so strictly "moral" that even prostitutes go out in veils. There is not even a cinema—or so I think

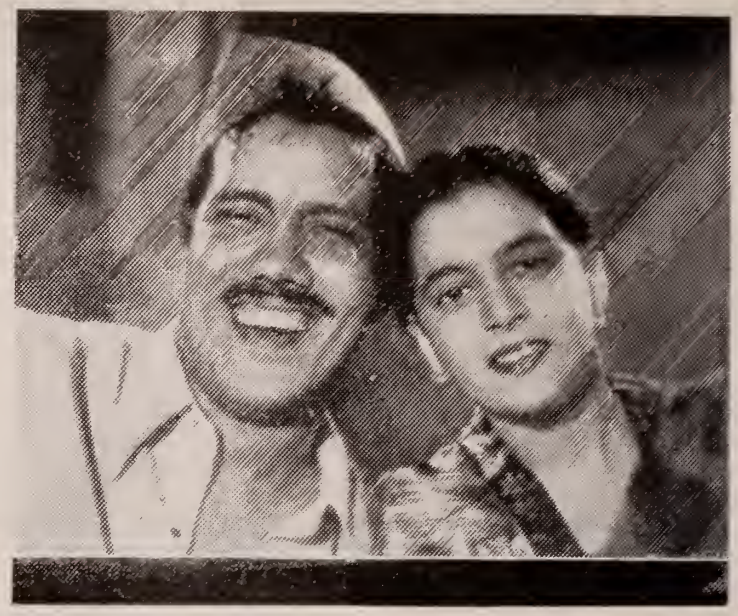
National's Next Release

Director

MEHBOOB'S

GREATEST

PICTURE



SISTER

(BAHEN)

NEVER BEFORE SUCH REALISM ON THE SCREEN.
NEVER BEFORE SUCH A STARTLING, SUCH A REVEALING STORY—

STARRING

SHEIKH MUKHTAR and NALINI JAYWANT

WITH

HARISH, KANAIYALAL, HUSN BANO, SWARUPRANI
and a Cast of Thousands.

COMING—

KASAUTI

A POWERFUL DRAMA STARRING

ROSE

WITH

PRAHLAD, VEENA, SUNALINI & OTHERS

DIRECTED BY RAMCHANDRA THAKUR.

NATIONAL STUDIOS

National Studios Make Better Pictures

when I arrive there to see my parents before continuing my journey to Kashmir.

But the first thing I notice on emerging from the station is a poster announcing that "Pukar" is the current attraction at the local picture palace. "So, after all, we have got a cinema," I say to myself, and as some members of my family haven't yet seen the Modi masterpiece, I take them to see it that very evening.

It turns out to be an open-air business—just a tin shack that houses the projector, and four screens (made out of gunny bags stitched together) enclosing a rectangular space. You pay an anna and sit on the ground, you pay two and share a rickety bench, you pay four and get a chair and if you are the local police sub-Inspector or one of his friends or, perhaps, a fool like me who buys a seven-anna ticket, you secure a slightly better chair in the last row, within ear-shot of the far from sound-proof projection booth. There is no roof but the sky and as it happens to be the night of the full moon, one can hardly complain that the image on the screen is pale and not in sharp focus.

Soon there is a gust of wind and the cinema "walls" flap in the wind like the sails of a schooner, threatening to fly away any moment; the not-very silver screen is covered with a thick coating of dust and sand gets into one's ears along with the melody of Naseem's "Zindagi ka Saz" song. The single projector has to stop after ever reel for rewinding and so cries of "Pan, bidi, cigarette" alternate with Sohrab Modi's rhetoric. And yet the audience of over three hundred sits glued to the seats, thrilled and entertained by the saga of Jehangir's justice.

At the end of the show, I come out of the roofless "Picture Palace" and pause for a moment at an aerated-water and sherbet stall with a colourful array of film stars' photos. Each one of them has been cut out of the pages of "filmindia" On enquiry I find that the stall-keeper had brought a couple of second-hand copies from Delhi for the specific purpose of decorating his stall.

CAN'T EVEN WASH DIRTY LINEN WITHOUT "FILMINDIA."

A few hours in Delhi. I happen to go to a laundry which had been charged with the heroic job of restoring some sort of shape to my shabby clothes. A young lad, of about 17 or so, apparently an undergraduate, is also there to take delivery of his clothes. I find him eyeing me in a most furtive manner and I wonder what is wrong with me Finally, he comes up to me and says, "Are you Mr. Ahmad Abbas?" I plead guilty and the young fellow who seems to be one of the legion of screen-struck youths, says he wants to have a talk with me to find out whether there is scope for him in the film line.

"But, how did you know my name?" I ask, still intrigued by this problem.

Few stars can depict pathos more eloquently. Padmadevi has reached dizzy heights of popularity in Bengal and now she is working in F.C.I's. "Paper Pathey" and New Theatres' "Meenakshi" and New Talkies "Nari".

FOLLOW THE CROWDS

TO SEE

NATIONAL STUDIOS'

LAUGH—LINED COMEDY OF MODERN BOMBAY

A S R A

A STORY OF THE JOYS AND SORROWS, THE SMILES AND TEARS, THE HOPES AND ASPIRATIONS, OF CITY LIFE

Starring

SARDAR AKHTAR

with

AMAR • HUSN BANO • WASKER • KANAIYALAL • BHUDO ADVANI • LALL • ANSARI and Others.

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★

SONGS ON

H. M. V. RECORDS.

NATIONAL STUDIOS MAKE BETTER PICTURES

"Oh, I have seen so many of your photographs in "filmindia"

HOUNDED BY "FILMINDIA."

A day in Lahore on the way to Srinagar. It is hot outside, the temperature somewhere in the neighbourhood of 115, and we pass the afternoon, lying under the fan in a friend's flat. He is a young businessman and associable creature. Several of his neighbours and friends drop in. Smart Punjabi young men, mostly college students or just out of college. And what do we talk about? Mostly about films.

However much I may try to shift the conversation to some other subject, to the weather and the war, somehow it comes back to films, with an uncanny persistence. I say, "Isn't it hot?" and someone remarks, "Yes, but the rains will be here soon," and that is the cue for the third to revert to the subject of films with a, "By the way, do the studios suspend work during the monsoon?"

After some time I try to talk about the prospects of the war soon reaching India, Hitler is inevitably mentioned and soon we are discussing the aesthetics of Ranjit comedies—having arrived at this destination via "The Great Dictator", Charlie Chaplin, Indian Charlie and "Musafir"! I tackle my host whose brother is a prominent politician on the question of the current agitation of Punjab traders and someone goes at a tangent, "Why doesn't some producer make a film like "Mr Smith Goes To Washington" and expose these politicians and capitalists?"

Finally, I address myself to a young man who owns an electric laundry and after some enquiries about his business I remark that though we, journalists, also wash dirty linen (in public!) his line is far more paying. "But you don't do so badly," he replies. "After all you got Rs. 750 for writing the story of "Naya Sansar" which must have meant only a couple of weeks' work for you."

But how do you know I got that amount?" I meekly ask.

"Oh, I read it in *filmindia*."

"FILMINDIA" IN SCHOOL BOOKS.

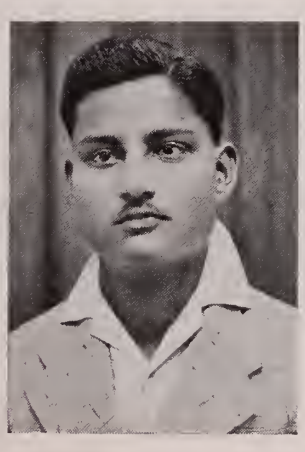
In the train to Rawalpindi. I and Mukherji (the Producer of Bombay Talkies) sit by the carriage window, looking out at the rolling plains of Punjab. In the same compartment is a school boy, hardly twelve, who is looking at Mukherji in a disconcertingly inquisitive manner. Finally, he opens his school-bag and from amongst text-books on Geography, and History, brings out the latest copy of "filmindia", peeps into it, then looks at Mukherji, then peeps into it again, almost refusing to believe his eyes.

FIRST FIVE PRIZE WINNERS

We are declaring the names of the first five prize winners in the Readers' Research Questionnaire Contest. The replies given by these winners are considered by the Editor as highly commendable. The next five winners will be declared next month.

Mr. D. P. GUPTA
Tripolia Bazar,
Jaipur City.

Madame NEELA DEVI
Chandramahal,
Thakurdwar,
Bombay.



Mr VRAJDAS VIRCHAND,
Sadar Bazar,
Raipur C. P.

Mr. ANAND SINGH SETH
3901, Maithan, Agra.

Mr MAHESHWAR PRASAD
Nawabgunj,
Hazaribagh.

Patriotism Shattered The Ties of Blood

Daughter and Son Faced A Furious Father Torn Between Loyalty to A Blood Tie and Duty to Their Country!

And Love Created A Terrific Climax

A Glamorous Idyll of Love Immortalising The Famous Historical Romance Between
SAMBHAJI and KAMALA

Written and Directed by
Bhal G. Pendharkar

THORATANCHI KAMLA

Featuring
CHANDRAKANT, SUMATI GUPTE, I. T. NIMBALKAR, NANASAHEB PHATAK, BAPURAO PAWAR
And A Cast of Thousands of Warriors.

Produced At
FAMOUS ARUN STUDIOS
POONA

A Dynamic Document of History Revived In Celluloid By The Famous Arun Film Company.

*Watch The—**MAJESTIC**—Bombay*

On Production Schedule:
(1) Valmiki (2) Damaji (3) Maharathi Karna
AND **A SOCIAL STORY** *Featuring* Master VITHAL, SUMATI GUPTE, KOLHATKAR

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Cat and cats! Is it? Ah! but that is Leela Chitnis being scratched by Pramilla in "Kanchan".

The mystery is solved. He is comparing Mukherji's face with the photograph that appears with the review of "Naya Sansar." We manage to persuade him, however, that it is only a case of facial resemblance and that the humble Inter-Class passenger and the great producer are two different persons altogether. The boy accepts the explanation and reverts to a close study of the "Editor's Mail."

And, finally, I arrive in Srinagar which has only one cinema showing Indian pictures and another for foreign pictures—and neither is fit to be licensed by any decent municipality! (that monopoly again, I presume!) But the people seem to be as keenly interested in films as anywhere else. I am dragged to address a students' meeting and after I have talked to them for an hour on "Students and the Modern World", about War and poverty and unemployment, some of them come up to me and ask why I have not written an article in "filmindia" for such a long time.

Further, they want to be acquainted with the latest scandals in the film world and I have to tell them that I am not yet the Editor of "filmindia" as Baburao Patel is still out of jail!

THE NEW "FILMINDIA" GENERATION.

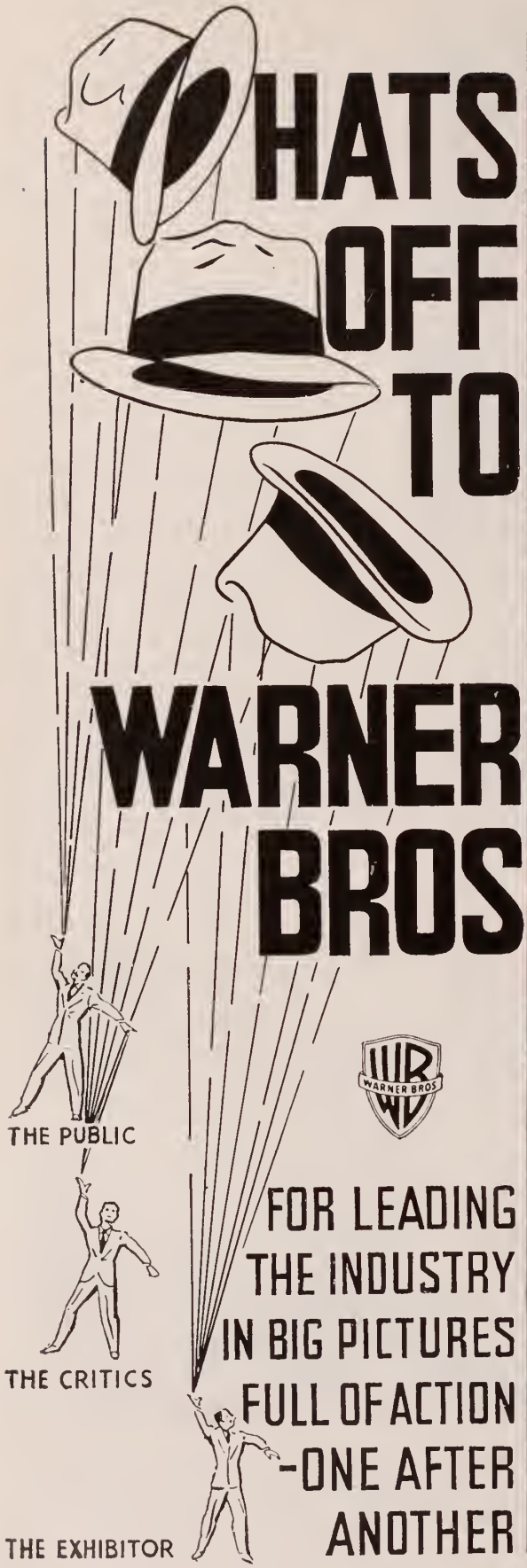
These are only a few of the innumerable incidents I came across from Bombay to Srinagar and I returned after my one month's vacation, convinced that the new generation of Indian youth is not only film-minded but also "filmindia"-minded.

It is a disturbing thought—disturbing, because it indicates a new social phenomenon full of vast potential power and correspondingly, like all sources of power, full of vast potential evil.

It appears to me that this "filmindia" generation can, by intelligent interest and keen vigilance, raise the Indian film to a high level of artistic excellence and social usefulness. On the other hand by joining the erotic cult of blind, unthinking star-worship, by indulging the cheap craze for glamour and sex-appeal, and by patronizing the meaningless pictures which "put over" reactionary themes, stupid stories and cheap humour, all in the name of "'entertainment," they can help to perpetuate the vicious circle of cheap and vulgar pictures and what is infinitely worse, to develop in themselves a morbid and unhealthy preoccupation with the make-believe world of the screen, this loosing grip of the vital realities of life.

I am afraid the latter seems to be a greater possibility. This "filmindia" generation is a legion of youths whose newly-awakened erotic sense finds gratification in coloured photographs of girls, spicy scandal and suggestive, just-on-the border titbits that my friend, Baburao Patel, retails in varying quanti-

The first birthday party of the Indian Vernacular Movietone News at the Taj. Mr. C. B. Newbery the 20th Century-Fox Chief is telling the guests all about it.



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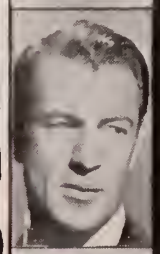
with
STUART ERWIN - GEORGE TOBIAS



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ties in his "Editor's Mail". So sex-obsessed is this "filmindia" generation that I sometimes think that quite a few readers of "filmindia" would perhaps even like the magazine to reproduce, if only it were possible, what are popularly known as French post-cards.

"FILMINDIA" READ BY ALL.

I have no wish to insult the intelligence of all the readers of "filmindia". I know there are exceptions. **"Filmindia" is read by all sorts of people, intellectuals as well as by the semi-literates, by school-boys as well as college professors.**

That is why, even at a risk of appearing to have been paid for doing publicity for the magazine, I have given so many diverse types of this "filmindia" generation. But, on the whole, I do believe that the howling child who found pleasant distraction in the pictures and the school-boy who was reading the "Editor's Mail" instead of solving arithmetic problems fairly represent the average "filmindia" reader. Their mental age, whether they are college students or bearded business-men, is not above 12.

"FILMINDIA," A SEDATIVE AND A NARCOTIC

Let us be honest with ourselves. Is it not a fact that large number of people buy "fimindia" only because of the visual appeal of its attractive illustrations and they are hardly interested in anything else. Do they not, then, belong to the same class as the howling infant whose tears dried up as soon as he saw the colour plates? Not a few grown-up infants are escaping from unpalatable realities into the allegedly romantic world of the films via the pages of "filmindia". It begins as a sedative and ends as a narcotic.

Then there is that vast majority of "filmindia" readers whose interest in the magazine goes beyond the pictures—but not beyond the "Editor's Mail." Here are callous college students, semi-educated romantic girls, dyspeptic clerks, frustrated journalists, hungry for the latest bit of scandal about every star, pettily inquisitive about the salary that a star gets, the food she eats, the clothes she wears, the religion she professes.

"Is Naseem a Hindu or a Muslim?" "I am a Kayasth." "Will Motilal write to Me?" "What is Leela Chitnis' age? "How many children has she got?" "I dream of Kananbala every night," etc. etc. ad infinitum, ad nauseum! What a display of intelligence and good taste—month after month in the "Editor's Mail" columns!

If this is the mental level of this "filmindia" generation, no wonder we get the sort of pictures we get. I can't imagine a man who wants to know whether Naseem is a Hindu or a Muslim or the boy who parades his sub-caste being enthusiastic about "Padosi", nor would the dream lover of Kananbala understand "The Grapes of Wrath"!

"FILMINDIA", BEACON LIGHT FOR YOUTH?

It is worth looking into the psychology of this "filmindia" generation. "Filmindia" has not only reflected it but also created it, nurtured it, whetted its childish appetities and pampered it.

But has "filmindia" done all it could to educate this generation it has begotten, to refine its tastes, to teach it manners, to organize it for the purpose of demanding more and more progressive pictures? I wonder.

No one is more conscious than I am of all the services that "filmindia" has rendered to the Indian film industry—the chasing out of corrupt producers, the campaign against anti-Indian films, the Iraq film agitation, the Film Advisory Board expose.

I have not always agreed with its reviews and even suspect that some of them are neither impartial nor fair, I don't like the use of words like "Damn" in their headlines, but I do admire their vigorous,—outspoken style. "Filmindia," for reasons of its own, may not always maintain a hundred per cent. standard of impartiality in its reviews but it has done pioneering service in the field and opened the way for us, younger and lesser lights.

And yet, I repeat, "filmindia" has not done all it could for the proper education of its generation. It has reformed the film industry in several ways but it has not reformed its own children!

"Filmindia" today is by far the most popular film journal in India. But that means nothing. "Hunter-

(Con. on page 64)

In "Shadi" a Ranjit picture, Motilal and Madhuri have a lot of light moments to themselves. This is one of them.

SCREENFUL OF HEART-THROBS SONGS & HAPPINESS------

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PORTRAIT OF RURAL FAMILY LIFE

CHARANO-KI-DASI

(Hindi) — **PAYACHI DASI** — (Marathi)

STARRING: **DURGA KHOTE (In Her Greatest Role) VANMALA ★ JAGIRDAR AVINASH ★ KUSUM DESHPANDE**

★

Screen Play: **PRINCIPAL ATRE**

Direction: **G. JAGIRDAR**

Music: **ANNASAHEB MAINKAR**

Hindi Dialogues & Songs: **PANDIT ANAND KUMAR**

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"Amrit" Becomes A First Class Picture

Lalita Pawar and Baburao Pendharkar Shine

An Entertaining & Instructive Picture.

The picture opens with a very high flown ideal of "God creating the world and expecting the human beings to live in it in a loving brotherhood etc., etc.," and then suddenly the theme deteriorates and dissolves itself into a prohibition campaign against toddy and liquor drinking.

Khandekar's erratic treatment of film plots is not new to us, but in this one he scores a remarkable hit by thinking of one thing and writing about another, so completely different.

It is the directorial genius of Winayak that saves Khandekar from himself.

The name "Amrit" is the least consistent part of the picture which should have been called "Jamuna, Chamarin." The picture would then have secured a little more human appeal.

Mr. C. R. Gvalani, Producer, "Chitra Productions" whose maiden picture, "Kanchan" will soon be on the screen.

A STUPID PROCEDURE.

The story cannot be told in detail here because the names of the characters are different in the two versions, Marathi and Hindusthani. This is at best a stupid practice which only helps in revealing to us the bankruptcy of brains in the writers who, it seems, cannot find names which can be common and yet popular for both the versions. If these different names are given to stress the individuality of the version writers, it is a regrettably stupid indulgence in conceit which only helps to create a confusion.

AMRIT.

Producers:	*Navyug Chitrapat*
Story & Scenario:	*V. S. Khandekar*
Languages:	*Hindusthani & Marathi*
Photography:	*P. S. Naik*
Audiography:	*G. Mole*
Music:	*Dada Chandekar*
Hindi:	*Pandit Indra*
Cast:	*Meenaxi, Lalita Pawar, Baburao Pendharkar, Vithal, Winayak, Salvi, and others*
Released at:	*Central Cinema, Bombay.*
Date of Release:	*21st. June '41.*

Director:—WINAYAK.

I shall therefore relate the story in symbols and signs. There is a rich landowner with a son and a daughter and a friend of the son thrown as a grace on this side. On the other side of the fence are a shoe-maker, his beautiful wife and a smart little daughter. The first party is rich and the second party is poor. The second party, moreover, is addicted to drinks thereby giving the son of the first party a chance to make some indecent proposals to the wife of the second party.

Lalita Pawar gives a superb performance in "Amrit".

But the wife of the second party spurns the man inspite of her own husband being irresponsible.

THREE-IN-ONE AFFAIR.

The story seems to be having three themes—(1) an illegitimate romancing between the rich man and the poor beautiful woman (2) pointing out the social evil of drinking, (3) and the eternal clash between the rich and the poor.

The original paper theme of "God creating a world etc., etc.," dies with the title. And the three themes which rush in and out of the reels never catch up with their justification completely at any stage.

The prohibition scenes are made unreal and dramatic and look very exaggerated. The song sung by the toddy drunkards popularises toddy drinking. If toddy drinking people can sing so well after all the toddy that is sent in, it is not at all a bad job drinking toddy. The song therefore, fails in its desired effect.

Winayak and Meenaxi are absolutely unnecessary for the main story. In fact, they could have been entirely removed and the story would

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have improved considerably. In the direction of Meenaxi and himself, Winayak commits the very same mistake which Shantaram has committed in "Shejari." For some reason best known to Winayak, Meenaxi's scenes are unnecessarily pulled out and made boring. If the idea was to put Meenaxi on the screen as much as possible to make her more popular, it has failed in its purpose as Meenaxi, having no logical existence in the whole plot, becomes, at best, a drag on the otherwise fast tempo of the story.

WINAYAK ON SUICIDE PATH.

The love antics of Meenaxi and Winayak cannot be called acting. Their sequences at best become a crude pantomime of sex-starvation —certainly a poor show for an intellectual like Winayak. Winayak must make up his mind whether he wants to produce a picture for its own sake or for the joint interests of Meenaxi and himself. He is falling into an easy rut that leads to the suicide of a career.

Meenaxi is the sex-starved daughter of the rich Hindu landlord, evidently from one of those so-called higher communities. She is a grown up woman, who is shown as tickling her sex with some suggestive paintings. Imagine her—a Hindu eligible girl—singing a song of her empty bed and herself thirsting for a mate. The song, "Meri Suni Sej Pady" is vulgar and suggestive. Its Marathi version, however, is thankfully toned down.

Reverting to the story, the landlord of the first party is found exploiting the poor people of the village. Idioms and parables of social philosophy soon fill the air like sparks but they fail to light up anything. All the social philosophy is wasted as the drama centres mainly round the individuals and fails to touch the community. The theme, the problem or the intention, whatever it is, that inspires the picture does not go beyond the embryo.

The rich son's romantic leanings for the poor shoe-maker's wife are soon turned by the crafty poor into an expose which brings the rich landlord to his knees. Quite too suddenly, this man who had amassed money all his life by hook or crook, turns the corner and becomes a different man. And for this a convenient storm is used, a little child is sacrificed and the face of Shiva's image is also lighted by the lightening. Nowhere are the intrinsic truths in the philosophy given a chance to convince or convert the man who had to be made human by storms, sacrifices and other melodrama.

As is expected, the story ends with a good cheer for all.

A DIRECTOR'S PICTURE.

Forgetting for a while the fundamental defects in the story, which are all of the storywriter's creation, the director has done a really swell job of it all by lending it a fast cinematic tempo, particularly in the last six reels, and in maintaining audience interest by dovetailing entertainment and melodrama. It is a director's picture, every inch of it, and quite his very own in the first four reels where Winayak and Meenaxi give some mixed sex-play.

The photography is decidedly beautiful, particularly the artistic framing of the outdoor shots. The whole picture is shot in delightfully pleasant and rural surroundings which by their very natural grandeur take the vote of the spectators.

The first five reels called for a little more care in sound recording.

WINAYAK AND MEENAXI DISAPPOINT.

There is little to choose between Lalita Pawar and Baburao Pendharkar. Both are superb and well cast and well matched. Salvi comes close to giving an excellent performance as the rich landlord. The disappointments of the show, however, are Winayak and Meenaxi. They were in the picture without any reason for their stupid performance. Both seem to have forgotten to act and keep on looking at each other a little too much and a little too affectionately.

And yet, after all done and said, "Amrit" still remains a first class picture and as there is plenty to entertain and to learn in those fifteen reels of celluloid, you cannot afford to miss this picture.

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OUR REVIEW

"Charno-Ki-Dasi", A Delightful Entertainment

Masterly Photoplay and Superb Direction

Vanmala Sparkles With New Personality

Here is some old-wine-in-new bottle stuff which becomes a delightful entertainment. Right from its first foot to the last bit of celluloid, "Charno-ki-Dasi" remains a fast picture unfolding an age-old theme and yet because it is shaken and cocktailed well, it presents an entirely new flavour which holds audience interest right upto the last second.

It is easily the best photoplay so far written by the author who has woven into an old carpet a new design with masterly and colourful threads of vivid sequences studded with brilliant dialogues and almost perfect portrayals.

For sheer harmony of thought and action, this picture becomes a model to be copied by many a writer and particularly by those Maharashtrian pen-wielders who brag about their work without turning out anything substantial.

Vanmala sparkles with new personality and by suppressing her natural sophistication gives an eloquent performance of subdued simplicity.

THE AGE OLD WINE

It is an old old story so familiar to millions in India with the joint-family system of life. A shrewish and tyrannical mother-in-law, a dutiful and loving daughter-in-law, a tame and submissive son and a puzzled and henpecked husband—among them they create the age old drama of tyranny, family quarrels, protests and rebellions and punctuating it with some incidental humour give us an entertainment which becomes at once delightful and instructive.

Pandit Anand Kumar who severely competes with P. K. Atre in giving witty dialogues for "Charano-ki-Dasi".

"CHARNO-KI-DASI"
(Payachi-Dasi)

Producers: *Atre Pictures*
Languages: *Hindusthani & Marathi*
Story: *P. K. Atre*
Hindi Dialogues & Songs: *Anand Kumar*
Recording: *Balkrishna Shah*
Cast: *Durga Khote, Vanmala, Avinash, Jagirdar and others*
Released At: *West End, Bombay.*

Date of Release: *21st June '41.*

Director:—

GAJANAN JAGIRDAR

N.B:—This is a review of the Marathi version of the picture.

Mr. P. K. Atre, famous writer of Maharashtra, surprises friends and foes by his superb skill in writing his best photoplay so far.

Durga Khote acts the mother-in-law and in doing so lives her part. Vanmala portrays the charming daughter-in-law and sparkles with a new personality. Avinash improves himself beyond recognition as the submissive son and goes one better than his previous performance in "Ghar Jawai". Even Kusum Deshpande is whirled to the top by others, as the spoilt daughter of the house.

The rural atmosphere in the picture is picturesque and convincing. The photography is pleasant and the sound is perfectly audible. The songs and their choice words (Marathi) linger in the memory with a pleasant flavour. The dialogues are crisp, bold and appropriate. The direction is superb and lifts Gajanan Jagirdar far above the average and very near to the top liners.

Yes, you must not miss "Charno-Ki-Dasi". It is entertainment with a capital "E".

NALINI JAYWANT—

She first came to the screen in "Radhika" and she will be seen again in "Sister" a social picture of National Studios directed by Mr. Mehboob.

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HULLO! PARENTS! LISTEN!

Don't Make Your Children Criminals!

Pick and Choose Your Entertainment.

Dear Parent,

You surely have seen films—some good, some bad, others indifferent. You have sometimes been moved by the plight of some heroine or the torture of somebody or the harrowing conditions of some race or section of people. You have also been amused by pictures or some characters or situations. No doubt you remember some episodes—good and bad—the names of some stars, some directors perhaps, and of course some pictures. There have also been some moments when you wished you were in the place of the exploited or harassed man or woman and you wished you could give the exploiter a sock on the jaw. Some of these experiences you must have had while seeing pictures. You surely can recall some of them today.

I would like to put it in this way. The films you saw have had some effect, some sort of reaction, on you. It might have been good, (I trust it was) or it might have been bad, or unhealthy. You probably could resist any temptations or at least check those that may have been aroused by some film. You could do that (if you really have done it) by strength of character which you as a man of mature abilities have developed.

Now have you thought over this, what would be the impression on and the reaction of the child who has seen the same or similar films? You cannot argue that the child does not react to the films it sees. That is a fallacy which most parents believe in fondly, but their complacency must be shaken, as the complacency of some American parents was shaken by the revealing studies of a talented group of American researchers who set out for four long years to study every phase of the motion picture in its relation to the child.

NO TWO CERTIFICATES.

Let me disabuse your mind of the notion that what is true of America may not be true of India. I do not say it is in all cases but movies are a different thing. Some of those movies are seen by our children too, and human nature and reaction while varying according to the environment cannot be very different. What is more, we in India are considerably handicapped by this fact that there are no two Censor Certificates—for adult and for universal exhibition. All films that are passed are for universal exhibition and the child as well as the adult may see the films without let or hindrance of any kind.

I do not wish to be another Mrs. Grundy or to dissuade parents from permitting their children from seeing films. That is far from my object. I can have nothing to do with those old-fashioned orthodox people who consider films as something reactionary, something that should not be touched with a pair of tongs. Happily the number of such people is fast dwindling. They have no place in our scheme of things. Whatever you might say, the movies are to-day an inevitable international medium of entertainment to suit all tastes of people. Their potentialities are immense. No one can estimate the power of the Press. No one can even imagine the power of the Motion Picture.

Children should be encouraged to see pictures as pctures are another medium of education. It is a pity that as yet in this country educational films have not played the part they should play.

SEX ILLUSTRATIONS.

But children should be guided by responsible people, their parents, elders, or teachers. It would be foolish to let them see all films because there are films to suit all sorts of tastes. There are books to

Mr. P. Venkatram, the popular film critic of 'The Bombay Sentinel'

suit all sorts of people, but we rarely allow our children to read anything they like. It would be revolting to see a book on sex with a child of twelve or thirteen, but why do we allow children to see films in which the technique that is described in some of these books is so brilliantly executed, vividly illustrated, to our great delight?

You might say we do not allow them or encourage them to see such pictures. But all the same you take no particular care to see that they do not go to such films. That is important.

It is admitted that we must give our children a large measure of freedom so that they may develop unhampered. Now, they can develop properly only if evil influences are not at work. As Huxley says, "too much liberty is as life destroying as too much restraint." It is very vital for the proper mental growth of your children that you eliminate the evil influence that is in some movies and encourage them to see those films which will help to make of them good citizens. Now what films make for evil influence? Broadly, these three kinds —crime, sex and horror.

I must be very brief, for whole volumes can be, and have been, written on these three aspects.

Arun and Leela Chitnis in "Kanchan" a Chitra Production.

CRIME TO GO TO CRIME FILMS.

CRIME: It is a crime to encourage to see a crime picture. Not even the "Crime Does Not Pay" series. Crime may pay or may not pay but it certainly does not pay you to send your children to see such films. Generally the elaborate way in which particular crimes are committed are shown and sometimes described though the films may end with the arrest and conviction of the criminal. Now this is the surest, easiest, royal road, the primrose path, along which to lead your children to take to a life of crime. The ending, I assure you, does not hold the attention of the child. When seeing films, it does not proceed to think of the logical consequences that may follow. Its imagination is gripped by crimes, which to it are thrills and adventures.

Another fact, established by American research about which I told you a few minutes ago, is this:—

"The child does not see the outcome of the picture or the model, in terms of the adult mind. Rather does it see them in terms of isolated scenes."

Now if it is those isolated scenes that make their mark, what is the use of an ending in which criminals are brought to book? Why create crime and prescribe a cure for it when we can easily avoid and prevent the growth of criminal tendencies?

CRIME TAUGHT BY MOVIES.

The research has shown that the movies do not help to any considerable extent the prevention of crime. This is mainly because children by nature like to imitate and when they see daring adventures on the screen they naturally wish they could themselves perform similar feats.

The argument that children are not likely to retain for long what they see on the screen does not hold water for **"the very youngest children carry away atleast fifty-two per cent of what their parents would carry away from any given picture, and what is more important, this percentage of retention seems to grow with time, and after the lapse of a month, many children remember more than the day after seeing the picture."**

(American Research).

Many young criminals declared to the American investigators that they had learned the technique of crime from the movies. A number of adolescent and youthful criminals gave circumstantial accounts of their path to and arrival at, criminality, and rightly or wrongly, but very positively, they blame the movies for their downfall.

The deterrent influence exercised by the movies is to all intents and purposes negligible. A wise parent cannot but prevent by persuasion his chi dren from attending such movies as describe the technique of crime.

Pretty cosy! Nur Jehan teaches a few things to Kantilal in "Sasural," a Ranjit picture.

Forman observes in his book "Our Movie Made Children": "It is not, however, in the matter of crime alone that motion pictures depart from reality by exaggerated presentation and superficial solution. The range of reality to which they confine themselves is so narrow that they succeed in producing a distortion of life, its occupations and pre-occupations."

GLAMOUR AND SEX FILMS.

SEX: The criminal tendencies so far described affect mostly boys. With girls the case is still more serious. To what extent they are moved by certain kind of films it is not easy to estimate, but the Payne Research studies make very painful reading.

It is the adolescents who are not merely attracted but who love to gloat at films dealing largely with love themes. And Hollywood produces more than enough of these films; almost every film must have love and romance in it; otherwise it will not sell. Even excellent films having remote connection with love are advertised as romantic comedies because Hollywood believes this is the only golden way to draw crowds.

Love-making by itself would not perhaps tend to be harmful. But what is the effect of aggressive love scenes which we find in plenty? In the 142 feature films studies for Payne Research were listed 726 scenes of aggressiveness in love-making. Of these 549 were enacted by characters in attractives roles and 177 by characters in unattractive roles. Two thirds of these scenes were offensive to the general taste of the public, consisting of adults and adolescents. Eighty-three per cent of all the feature pictures studied contained some such disapproved and offensive scenes.

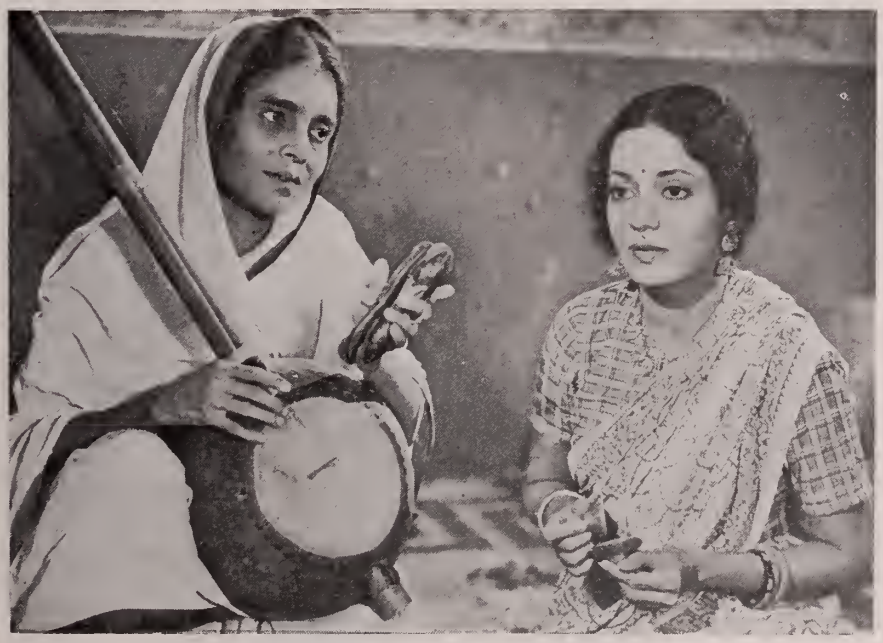
Madhuri and Motilal create some realistic romance in "Sasural", a comedy produced by Ranjit.

Motion Pictures have become another educational system, a supplementary system perhaps, but it may and does supplant our regular schools in the matter of influence at least in some respects. That is no nonsense. **"Most of what this school teaches" says Forman, "remains in the memory, but it remains there for a long time, perhaps permanently, and it colours the attitude and conduct of the pupil....The mirror held up by the movies is gazed into by myriads of adolescents and even young children in their secret thoughts, in their broodings, their day-dreaming and fantasies—they want to be like people in the movies."**

LET THEM BURN THEIR FINGERS?

Children, we have seen, are more impressionable, than we are and they imitate the people they see and the actions they love. Often these things are not to their good. But a child cannot be expected to dread the fire till it has burnt its fingers. The question is "Should you let them burn their fingers?"

A whole book can be written with illustrations to show how girls have



Leela Chitnis goes devotional in "Kanchan".

been spoiled by the movies. That is mostly because of the sex pictures which vividly describe the technique of love-making. Not only that, there are persons who, aware of the passion that is roused by the movies, exploit it to the fullest extent by taking girls only to such movies as have plenty of sex in them.

Listen to what a girl of fifteen told one of the researchers:—"When with the opposite sex I am rather quiet and allow them to tell me what to do. When they go to make love, to kiss or hug, I put them off at first, but it always ends in them having their own way. I guess I imitated this from the movies because I see it in almost every show I go".

That little girl had seen that sort of thing happen so often that she could not but let it happen to herself. She can't be blamed for it.

"I can picture," says another girl, "John Gilbert and Greta Garbo rehearsing a love scene right now but in my mind it isn't Greta Garbo, it's me!"

"I picture myself," says yet another girl, "the recipient of Gilbert's kisses. Folded in his arms I could forget all my school worries."

Sure that girl forgot all her school worries. But she was set on the sure road to worries of another kind infinitely more taxing than school worries. Obviously she had no one to check her.

LED AND MISLEAD BY THE MOVIES.

That is not all. That girl only pictures to herself. Listen to this statement of a girl of seventeen:—

"I would love to have nice clothes and plenty of money and nothing to do but have a good time. When I see movies of that type, it makes me want to get out and go somewhere where things happen. Like the picture "Gold Diggers of Broadway". The girls were nothing but adventuresses and look what great times they had. I always wanted to live with a girl chum. I saw many pictures where two or three girls roomed together. It showed all the fun they had. I decided I would, too. I ran away from home and lived with my girl friend, but she was older than I and had different ideas, and of course, she led me, and led me in the wrong way."

You might argue that it was due more to bad company than the influence of the movies. But don't forget that that girl would not have left her home if she had not been influenced by the movies. In any case that letter is nothing compared to the following from an eighteen year old sex delinquent:—

"Some of the movies make me dissatisfied with my own clothes. Most always I get what I want. Anyhow, if it is in my power, where there's a will there's a way. There are too many men in this world not to get what you want. There are plenty that are free and disengaged and want what you have got, which if they come after they can get....They (movies) make me wish I had a car and lots of money and they also make me think how to make money. They tell me how to get it. There are several different ways of getting money; through sex, working, etc. Most always I get mine through sex."

49% AFFECTED BY THE MOVIES.

Now that you have read it, read it once again, and think of the power of the motion picture both for good and for evil. Forty nine per cent. of the 252 delinquent girls examined said that the movies imbued them with a desire to live a gay fast life. I have not attempted an indictment of the motion picture, but I have, perforce, had to quote such glaring examples as will bring home the extent of the influence of a certain sort of pictures.

Answer it for yourself whether your own daughter should join this shameful legion of the 49 %!

HORROR: I shall not dwell at length on horror pictures for it is common knowledge that even adults get horrified at some of these pictures. In no case and in no circumstance should any adult take a child to a horror picture. It is not the immediate dislike or disgust that counts for much, but the effect of the picture on the mind of the child. Some children don't get proper sleep, others keep in mind the horrors and shudder to think of them, all of which have very strong unhealthy reaction on the mind.

I have tried to impress on you the disastrous results likely to ensue if children are allowed to see films of their own volition.

AND IT WOULD BE QUITE FOOLISH NOT TO SEND THEM TO PICTURES.

Even if you attempt it, it would be impossible, for, children will sneak away from their schools and attend the movies. The remedy would seem to lie in the wise selection of the movie your children will attend. And let it not be thought that we rarely get such films. There are several films that are of definite educative value. There are others that spur them, that inspire them with high ideals, and help to make good, honest and decent citizens of them. Which movies do these, it is for you, the parent, the guardian, or the teacher, to see and understand and then recommend them to your wards. Thus alone will we get more decent films.

It seems that some one took away their copy of "filmindia." Surely, this is not the situation in "Anjan", the new picture of Bombay Talkies.

★ Pictures In Making

BOMBAY TALKIES:

By the time this issue is in hand "Anjan", a social story starring Devika Rani and Ashok Kumar will be getting finishing touches at the Malad studios. "Naya Sansar" has become a veritable gold-mine and is running to crowded houses all over India.

NATIONAL STUDIOS:

"Asra", a social comedy, has been released at the Pathe Cinema and "Sister" another social melodrama is awaiting release. At the studios they are working hard on several pictures called "Nirdosh", "Ujala", "Kasauti", and "Roti". Under the superb management of Mr. Mehboob the production programme is being well maintained at this important studio in Bombay.

PANCHOLI ART PRODUCTIONS (Lahore):

"Khazanchi" is making new box-office records at almost all places in India. This has encouraged the producers so much that they have only recently completed "Chowdhary" a social story in Punjabi and will soon start shooting of a new Hindi picture called "Khandan".

PRABHAT FILM CO. (Poona):

"Sant Sakhu", a socio-devotional story, is now fast nearing completion and ought to be ready for the screen by the end of July. The next item on the production programme is likely to be "Ram Shastri."

FAMOUS ARUN FILM CO. (Poona).

"Thoratanchi Kamla", a historical picture, has been completed and will be screened at Bombay at the Majestic Cinema immediately after "Narad Naradi." At the studios they are shooting "Taj Mahal" a costume story with all the grandeur of the Moghul period.

RANJIT FILM CO:

"Shadi", a social story, featuring Motilal and Madhuri brings reports of tremendous success from the North. The picture is due to be released in Bombay by the time this is in print.

The studio is busy with several pictures, notable among them being a comedy by Charlie and another called "Susral" by Chaturbhuj Doshi. Several other pictures are planned on very ambitious scale.

Pandit Indra who jumps into news again with "Shadi" and "Amrit," two popular pictures of which Pandit Indra wrote the Hindi versions.

NAVYUG CHITRAPAT (Poona):

"Amrit", a social story, directed by Vinayak was well received in Bombay when released. A new social comedy is now on the studio sets under the direction of Mr. Junnarker and is called "Sangam".

WADIA MOVIETONE:

"Manthan" was well received at Bombay at the Imperial Cinema inspite of the Curfew Order. Director Homi Wadia is giving the finishshing touches to "Bombaiwalli" starring Nadia and Sardar Mansur.

CHITRA PRODUCTIONS:

"Kanchan", the maiden production of this company, starring Leela Chitnis is now receiving final touches and ought to be ready for the screen by the end of July. It is reported to be a brilliant picture with song and dance as its main attraction.

BRILLIANT PICTURES:

"Municipality," a social satire, written by the famous writer Madhavrao Joshi of Poona is on the studio floors. At present, under the expert supervision of Mr. Kale,

Together they walk straight into your heart. 'Motilal, Madhuri, Khursheed and Ishwarlal in "Shadi" a Ranjit success.

Hirabai Barodekar is acquitting herself marvellously by giving melodious music and excellent performance. Nearing August this picture will be completed.

ATRE PRODUCTIONS:

Their maiden production "Charno-ki-Dasi" had a marvellous reception at the West End Cinema in Bombay. This picture is a beautiful harmony of theme and action and will be going a long way towards giving the producers an excellent start. The next item of production is a costume drama "Vasantasena".

BHARAT PICTURES:

Some of the pictures that will be released through these distribution offices are "Swaminath," featuring Shobhana Samarth and produced by Hindusthan Cinetone, and "Darpan" produced by Empire Pictures. Just at present "Lehri Jeevan", a social story is running well at the Super Talkies.

PARAMOUNT FILM CO:

"Akela" starring Mazhar Khan and Bibbo is lying ready for release, while "Sheik Chilli" a costume fantasy is now in the editing room. Still another remarkable picture called "Circus Queen" is for the first time being shot on a circus theme in India. Some very dangerous work has been gone through with the help of lions and tigers and Moti the main star risked her life three days continuously for the producers' whims. This picture will be a treat for the film fans.

EXCELSIOR FILM EXCHANGE:

Mr. Lim Billimoria, the popular distributor has started on his own and opened this new office with "Qaidi" and "Chitra Lekha" of the Film Corporation of India as his main arguments. We wish him all luck.

TAJ MAHAL PICTURES:

Mr. Mughni, so far known as a publicity expert, is launching on his own a new production company in co-operation with Naseem, the well known film star. The first story is written by Kamal Amrohi and is expected to be directed by K. M. Multani.

VAUHINI PICTURES, (Madras):

"Devata" the social story for which the South has been waiting has been released at last at the Paragon Talkies. It had a tremendous reception from all classes. The next one to go on to the sets is "Potana", a biographical story which will be in charge of K. V. Reddy, who gets his first break as a director. With Malati and Nagiah in the cast and Ramnoth and Sekhar on the technical side the new picture will maintain the old traditions of Vauhini.

PRAKASH PICTURES:

"Darshan" a social story starring Jyoti is awaiting release in Bombay. At the studios they are taking the interior sets of "Bharat Milap" under the direction of Vijay Bhatt.

Shobhana Samarth in "Bharat Milap", a Prakash picture.

BALAJI AND GUBBI FILMS (Bangalore):

Reports come to us that "Subhadra" a socio-mythological picture featuring Jayamma and Honappa Bhagavathar has been completed at the Saraswati Studios, Poona. Arrangements are being made for release throughout the South.

AMAR PRODUCTIONS:

Mr. Chimanlal Desai, who only recently left the National Studios, has started his own concern called "Amar Productions" and taken up "Khilouna" or "The Toy," a social story, as the first production, with Snehaprabha Pradhan in the lead. This picture is expected to go a long way in establishing the experience and the reputation of Mr. Desai.

A light moment from "Sister", a National picture in which Harish, Sheik Mukhtar and Nalini Jaywant attack the watermelon.

OUR REVIEW

Mother Theme Becomes A Good Wife Affair

"Thalli Prema" A Popular Box-Office Hit.

Kannamba's Scintillating Performance.

"Thalli Prema" has a story full of dramatic situations and high emotional content, but while it is bound to go big with the general run of picture-goers accustomed to the conventional and orthodox stuff doled out in the so-called "socials," the picture strikes the progressive minded as rather reactionary in its motif, and savouring of the sob-stuff in much of its sweet-sugary sentimentality.

"Thalli Prema" means "mother love," but this doesn't get so much emphasis in the film as wifely devotion and selfless loyalty to the point of absurd self-abnegation in the face of the most inhuman husbandly behaviour. The yearning for a child and motherly love take a secondary place, while "the ideal wife" who lets everyone of her rights to be trampled upon with not only no protest but even relish is served up with almost holy zeal, thus steeping the otherwise powerful picture in reactionary sentiments, not quite consistent with the modern ideology.

WHAT PRICE BABY?

Santha is the ideal wife with her loving hubby, Krishna Rao, leading a very happy life. Only they have no child. Durgabai, vixenish widowed sister of hubby, holding Santha to be sterile, wants her brother to marry a second time. Simple Santha, herself keenly material, finds all her prayers, poojas and "vratas" unavailing. Anxious to provide her man with a child which would redeem them all from *Puth,* (the special chamber of hell reserved for the issueless), the noble lady pursuades her reluctant husband to take a second wife. Kamala is the second wife specially selected by Durgabai on the grounds of kinship and approved by Santha for her beauty and educational attainments. (An insult to educated girls this—no educated girl worth her weight, would willingly consent to share a man with his previous wife around the home and knowing that she was taken mainly for child-bearing). Since Santha desires a baby about the house at all costs, she herself beautifies the co-wife and does her best to see that the hubby lavishes love on Wife No. 2.

IRONY OF FATE

Number Two is found very acceptable to the "loving" husband and the sweet gal instantly goes into axis action with Durgabai to oust No. 1 from the household. This they achieve by unscrupulous methods and the hubby soon comes to regard Santha as poison. Even the

"THALLI PREMA"

Producers: *Shree Raja Rajeswari Pictures.*
Language: *Telugu*
Dialogues: *K. L. Narasimha Rao*
Songs: *Daita Gopalam*
Photography: *Kamal Ghosh*
Audiography: *Dinshaw Tahrani*
Music Direction: *N. V. Venkatraman & N. B. Dinker Rao*
Cast: *P. Kannamba, Hemlata Devi Seshamba, etc.*

Director:—
JYOTISH CHANDRA SINHA

Baby Saroja, the Tamilian star from the South, got a royal reception when she visited Bombay recently. Here we find her at a party given in her honour by Mr. Baburao Pai of Prabhat at the Governor's Pavilion in the Cricket Club of India. From left to right: Mr. Revashanker Pancholi, Mr. Baburao Pai, Mr. Jayantilal Thakore, Mr. K. M. Mody, Mr. Nandlal, Pandit Indra, Rai Bahadur Chuni Lall, (President of the Motion Picture Producers' Association,) Mr. Baburao Patel, Mr. Jagannath Patel and Mr. Chimanlal Desai.

fact, by an irony of fate (as usual) that Santha is bearing a child, to the bitter chagrin of Kamala and Durgabai, does not change the hubby's attitude and Santha cheerfully obliges the whole lot by taking herself to her blind impecunious but loving father.

A boy is born in due course and the happy mother returns to her lord's place—only to find herself denied admission and flatly told to go anywhere she chose with her brat. Without one word of rebuke (though she pleads a lot, of course) she goes back with her father. The fates emulate human beings in cruelty and Santha's father dies. Wife No. 2 sees to it that Santha's boy is kidnapped. Santha wanders about in search of her lost child and finally finds him being brought up by a childless Zamindar as his own heaven-sent son. Promptly she secures the job of a servant-maid in the Zamindar's household and lavishes her love and devotion on her own child.

PARADISE REGAINED

Meanwhile Kamala, (Wife No. 2), comes out with her true colours in such an astonishing fashion that hubby as well as his shrewish sister both pine for Santha. Accidentally, hubby learns that Kamala has sent an assassin to the Zamindar's son, learning of his identity. The now-roused father rushes to the rescue and all ends well—the wronged wife being graciously taken back by the husband (along with the son, of course) and wife No. 2 committing the inevitable suicide. And the "ideal wife" has her due reward, having thus regained her paradise.

Such a story and such characterisations are more anti-social than social, in the year of grace 1941. Pictures which extol spineless traits in a wife as virtues to be assiduously cultivated, sin against our womanhood and emphasise in men almost a criminal thought of their divine rights.

KANNAMBA'S SCORE.

The reactionary element apart, the story is really gripping and occasionally even dynamic. The screen play is not so much cinematic as stagy, but competent direction overcomes this defect considerably. The ending is quite absurd, the "assassination" scene being thoroughly improbable and too melodramatic.

Among the artistes, only two deserve laurels. Pasupuleti Kannamba as the "ideal wife" puts up a performance which is sheer artistry. She has outdone all her previous performances and might well rank with the best screen actresses of India on the basis of this portrayal. Seshamba, as the virago Durgabai, is in her element, as she is a specialist in this role ("Vandemataram," "Sumangali"). Arani Satyanarayana as the blind father gives a good account of himself.

C. S. R. Anjaneyalu, who plays the husband's role is a miscast. He should never be assigned dramatic roles—for there is something comic about this man's every gesture and movement; even his voice on the screen has this visible content. Hemlatha is a flop and the rest are not far better.

A GOOD SIGN

Photography and recording are upto the mark and the music commendably kept to its appropriate place, is moderately good. Dialogues, dripping with sentimentality, are consistent.

One noteworthy feature of this film is that not a single situation has been purposely provided for the sake of mere comedy. Possibly because the hero unwittingly furnishes so much comedy. Still there are the lighter moments that relieve the tension of Santha's tragedy. Also the picture is clean—this new tendency, visible lately in South Indian productions, is a good sign. It is to be hoped that this reflection is not premature.

As a movie for the woman folk and elders to weep over, and for Kannamba fans to shout about, "Thalli Prema" is excellent fare, its reactionary trend notwithstanding.

This seems to be some trouble between capital and labour. But with the stout labour that Sheik Mukhtar represents in "Sister", a National picture, the story promises to be thrilling.

"Venuganam" Sadly Disappoints
Neither Fish, Flesh Nor Fowl

An Abortive Comedy And Unconvincing Drama.

Story by Manjeri S. Iswaran, screen-play by Ramnoth and direction by Murugadasa, with these three well known names in their fields this picture should have been an excellent one, but unfortunately it looks so amateurish that one can hardly call it a picture.

It is not too difficult to find out why this has happened. It is evident that this amazing product is the result of three highbrow intellectuals accustomed to class work deliberately "condescending" to win the masses, and being totally beaten at the job. What was perhaps intended by the story writer to be "realistic and mythological" turned out to be neither realistic nor mythological. What was perhaps designed to be comical intended "to bring them back alive" turns out to be puerile stuff, too cheap and crude to tickle anyone but a child. The director's effort at simple narration becomes boring and the screen-play, evidently conceived for framing a mighty drama, lends to the whole thing a touch of the ludicrous.

"VENUGANAM"

Producers: *Jewel Pictures*
Language: *Tamil*
Story: *Manjeri S. Iswaran*
Screen Play: *Ramnoth*
Dialogues: *"Ki-Ra"*
Songs: *Kambadesan*
Music Director: *G. Govindarajulu Naidu*
Photography: *Sudhis C. Ghatak*
Recording: *C. V. Ramaswamy, B.A.,*
Cast: *N. C. Vasanthakokilam, A. Sakuntala, V. V. Satagopan, M. V. Mani, etc.*
Released at: *Wellington Talkies, Madras.*
Date of Release: *14th June '41.*
Director:—MURUGADASA.

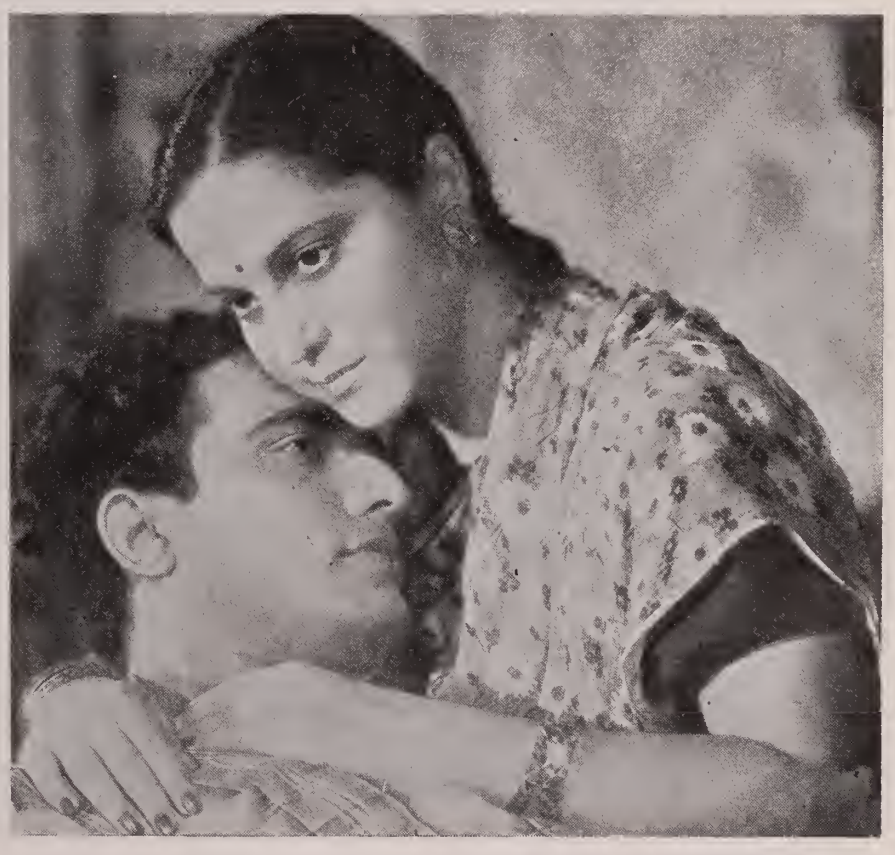
FICTIONISING MYTHOLOGY.

As though the ready-made mythologicals weren't enough, the story-writer has invented a story of his own with figures of mythology as central characters, with the commendable view that all of them should be rendered entirely human and that not a single sequence of a super human type should be allowed—such as miracles and magic. Thus the very essence of mythology is lost and, lacking the topicality of a social and the supernatural touches of the mythological, the film falls between two stools and becomes neither fish, flesh nor fowl.

Vindhan, a royal prince (in the story) hates Lord Krishna. Also, this prince has very decided views about the difference in status, rights, etc., of the ruling classes and the ruled. He runs his chariot over a poor child and when his father, the King decides to haul him up for the offence in a full dress court, he revolts, imprisons the king and assumes the reins of kingship. He has a sister Mithra, who loves Krishna. This girl and her younger brother, are also thrown into jail.

The usurper's rule is tyrannical in the extreme. He makes military pacts with other monarchs in order to crush Krishna. He seeks Duryodhana's military alliance. Duryodhana makes use of the occasion to compel Vindhan to give his sister Mithra in marriage to an imbecile brother-in-law of Duryodhana. This imbecile, Parvatheswara, pot bellied and gluttonous, has already twelve wives, but desires a thirteenth because he has no children.

Mithra is agonised at this prospect but Krishna comes to the rescue with a ruse. A male friend of Krishna cleverly takes the place of Mithra, and is married in female garb, to the pot-bellied princeling. Vindhan, furious when he discovers this, ties up Krishna and the male



That is a lucky guy to be cuddled so by Rose in "Kasoti", a National picture.

friend and asks his archers to shoot them through. Mithra comes on the scene and by an eloquent appeal makes the archers down their tools. And, then, of course, Vindhan attempts to do it himself, but his royal father, now out of the prison, comes on the scene and all ends O. K. with Vindhan turning over a new leaf rather suddenly.

DON'T DO IT AGAIN.

Some sort of a smoky attempt is made in the story to raise political echoes of a modern type—phrases like "the ruled and the rulers", "plebeians and aristocrats", "encirclement", etc., are being ushered in for the purpose. Comedy is sought to be furnished by the childish antics of the gluttonous Parvatheswara and the stale old device of man wedding man. Romance is furnished by Mithra's soliloquised effusions in prose and song about Krishna whom she meets only in the final scenes. The so-called dramatic sequences are as flat as they can be.

The director has made the best of an impossible job. And no more can be said about it. Among the artistes, Vasantakokilam who plays Mithra sings well. So does V. V. Satagopan who is the inevitable floating Sanyasi. M. V. Mani has some fire as Vindhan but he is too theatrical. Comedians, Sarangapani and Kolathu Mani put a little enlivenment (very little).

Ramnoth's name on the credit titles, as responsible for the screenplay, is almost a personal injury. We have too little talent this side and what we have, deserves better than wasting it on "Venuganam" and its type.

In fine, "Venuganam", planned to be a light mythological comedy, has turned out to be a tragic miscarriage.

(*Con. from page 45*)

wali" was the most popular film of its time but it was not a good film.

"Filmindia" is also today the best film journal in India. But that, too, is hardly a compliment. It only shows how hopelessly low is the general standard of film journalism in this country.

But because it is the best and most popular film journal, it has a splendid opportunity of service—and self-improvement. It is powerful and prosperous enough to be able to disregard the dictates of both the producers and its readers. It can afford to take risks, to refuse to pamper the immature youths who parade their pitiable complexes and obsessions in the "Editor's Mail," refine the product of our studios by refining the taste of its readers, it can harness its tremendous "pulling power" not merely to "pull-in" advertisements but also to ensure the success of progressive pictures and the failure of those that are cheap and crude and reactionary.

To think of all the good things that "filmindia" can do is both invigorating and depressing. This "filmindia" generation is a tribute to "filmindia" and also its indictment —it constitutes an achievement of the past and a challenge for the future.

This is a moment for Charlie to get coy and shy. And doesn't he? He beats Shamim at it in his very own picture at Ranjit.

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

After a long time Sabita Devi, a favourite of millions, is coming to the screen in "Holiday In Bombay" a rollicking social comedy of Sudama Productions directed by Mr. Sarvottam Badami. Sabita Devi's triumph in this new social picture brings to mind her previous triumphs in "Three Hundred Days And After" and in "As You Please". The picture is to be released at the Imperial Cinema in Bombay.

TEMPTATION
Irresistible

A Spree on the
Marine Drive

An Hour at the
Race Course

A Sunday at
Juhu

And all the other irresistible
charms of the Premier city
of India

SARVOTTAM
BADAMI'S

Brilliant Idea of Healthy
Screen Entertainment

SABITA DEVI

Shobhana Samarth

IN **SUDAMA'S** Breezy Comedy Romance

HOLIDAY IN BOMBAY

(Two and half hours of stiff argument with a tough unmarried girl)

Shortly at **IMPERIAL**

Lamington Road, BOMBAY.

Leela CHITNIS

Great Star Gloriously lifted to new Greatness

WITH

AROON PRAMILA

in

KANCHAN

CHITRA PRODUCTIONS

Conquered the North—Now in Bombay at Royal Opera House

.NO.3517
1941

Filmindia

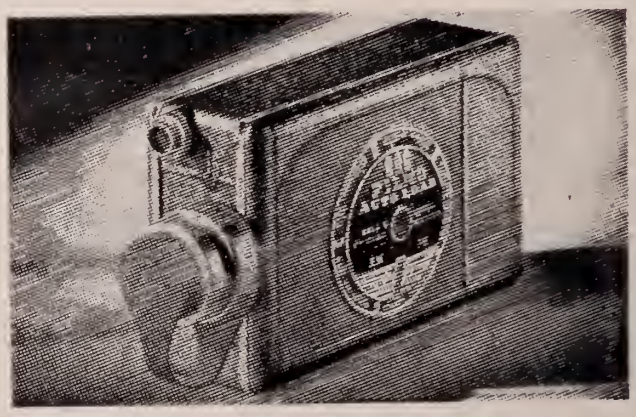
Editor: BABURAO PATEL

T Annas
COPY

Three New Filmo 16 mm.

MAGAZINE—LOADING CAMERAS

1. FILMO AUTO LOAD—New beauty of design and new operating advantages recommend this series of three cameras, each of which employs the time—proved basic mechanism of the popular Filmo 141. The Auto Load is small, light, easy to carry, and easy to use A new, built—in exposure guide gives readings at a single setting for both color and black—and—white film. The viewfinder is fully enclosed within the camera, safe from damage, dust tight. Of the "positive" type, it eliminates eye-parallax common cause of poorly composed pictures.



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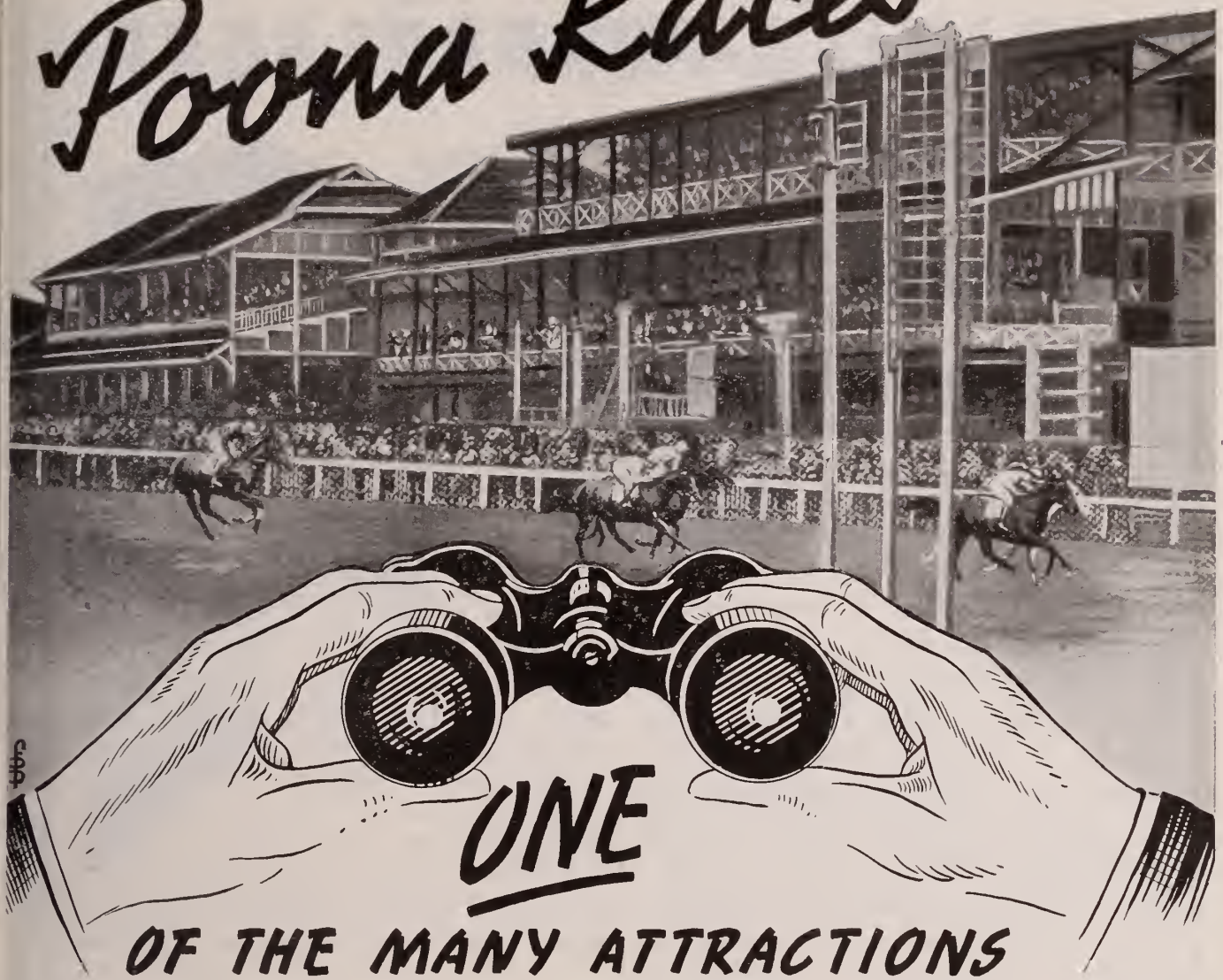

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filmindia

Editor: BABURAO PATEL

VOL. 7 NO. 8
AUGUST, 1941

Send Back Alex Shaw

THE appointment of Mr. Alexander Shaw as the producer for the Film Advisory Board and as Documentary Expert to the Government of India is due to terminate in the second week of October 1941.

We are told that people interested in Mr. Shaw are already up and about suggesting to the Government that Mr. Shaw should be asked to stay another year in India in the same post.

If India is to be turned into a war-time sanctuary for dumping British experts, with or without reason, at the expense of the tax-payers, we would not have the least objection. But the Government must candidly confess that they wish to draw upon our traditions of hospitality and not tell us that such experts are needed for the efficient prosecution of war propaganda, and that India had nothing to offer in this "Expert" commodity.

Replying to Sardar Sant Singh M.L.A., in the Summer Session of the Central Assembly, the Home Member to the Government of India said that during the three months that Mr. Shaw was in the country, his appointment was already being justified and the Government were moreover satisfied that his appointment was a very good one.

Eight months have passed since and from the Government point of view the appointment of Mr. Shaw should have been more than justified by now.

What has Mr. Shaw done to justify his appointment during the eleven months that he has been in the country?

During all these months Mr. Alexander Shaw, the British Documentary Expert specially recommended by the British Ministry of Information, has produced and released only two short films called "The Cavalry of the Clouds" and "The Handymen". Together they take just 13 minutes on the screen and for this gigantic war effort Mr. Alexander Shaw, the British Expert required eleven months of fiddling, involving an expenditure of over Rs. 5000/- per month.

And what are the films like? Technically they are as bad as one can make them. As subjects for war propaganda they serve to defeat their very purpose. If they are to be called documentaries, Paul Rotha's and John Grierson's documentary films must be called something else.

In the 361 feet film, "The Cavalry of the Clouds", there were three aeroplanes and four airmen. The airmen ran round the three aeroplanes twice and the film was ready. Even the clouds ran away from Mr. Alexander Shaw the British Expert.

If this is the sort of stuff for which Indians are asked to pay, we would rather not have it. It doesn't help our war effort nor does it help us. It helps only Alexander Shaw and we see no reason why maintaining him should be our responsibility, seeing that he was born in England.

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Climatic conditions must influence the selection of t
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and see how they help you to look your best.

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In "Sasural" a social picture of Ranjit, Madhuri and Motilal have many a mix-up like this.

Any third rate studio in India could have done more justice to the subject. Where then was the necessity of the Government employing the services of a so-called expert unless to provide for one more Britisher a living at the expense of the Indian tax-payer?

These are bitter questions but they are inevitable seeing the present emergency. The activities of the Film Expert have not at all contributed to our war effort. He has on the other hand helped to dissipate public funds, which could have been well used to buy a bomber for the brave crew that is defending the last citadel of freedom.

"filmindia" has been warning the Government about this waste all along. But the Government have never cared to listen. If Governments listened to the public criticisms, they would not be a liability on the public.

The least therefore that the Government can do to reconcile the Indian tax-payers for the loss they have suffered so far, is to send back Mr. Alexander Shaw and not renew his lease of imposition on the Indian tax-payer. He is an unwarranted burden and does not justify his weight.

Plenty of Indians can be found—better qualified, more suitable and less expensive—to carry on the work of the Film Advisory Board and do some really good war propaganda through films, if only the Government follow the constitutional method of competitive selection.

A CORRECTION

In the last issue, while writing about the Western Electric Mirrophonic, we had inadvertently mentioned "Microphonic". The Western Electric Sound System is described as "Mirrophonic".

By the way, we understand that the Western Electric Mirrophonic and Westrex Sound Systems can be also bought outright by any exhibitor and the price includes Western Electric Maintenance.

Never before did Rose look so charming as in "Kasoti," a National picture.

DECORA

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

BASTARDS OR DIRECTORS?

I owe an apology to the readers of "filmindia" for calling upon some of them to join our film industry in a previous issue. I am afraid, some of our film studios are not yet ready to receive talent from good society.

The other day I was given a shocking description of how a certain film director managed to get his leading lady star punished because the lady had refused to submit to the indecent proposals of the man.

In a scene shot next day the lady had to be slapped on the face by another female artiste. It is said that this particular shot was retaken seven times by the director with the weight behind the slaps going up every time. Even the woman who had to hit was disgusted with her work. From the very first slap, the sound and the picture were declared correct every time and yet the director indulged in his inhuman vengeance till the bitter end by calling for a retake every time.

That star has a damaged ear-drum today and a swollen blue face.

It is high time that bastards like these must be stopped from continuing their nefarious practices by our film producers who stake their reputation on their studios and their products.

There are several other sex-chasing third degree methods used by some of our directors on new girls. It is a pity that I have to report this but I hope, the exposure will prevent such shameful incidents in future.

Producers have no right to invite new talent to their studios as long as they do not guarantee better working conditions.

RELIEF TO SMALL INDUSTRIALISTS

Once again the Indian Film Industry is deeply indebted to the Fazalbhoy family. Many a pioneering enterprise in our film industry in the last twenty years is due to the enthusiasm and daring of Mr. M. A. Fazalbhoy who in the face of a precarious financial risk succeeded in introducing into the country the first reproducing machine, donated the only really first class technical institute in memory of his late father Mr. Abdulla Fazalbhoy, brought into the country R.C.A. recording and reproducing equipment and rendered many other small and big services which contributed to establish and stabilise our film industry.

Industrialists like Fazalbhoys, because they work for personal profits, often miss the recognition due to their efforts which incidentally result in betterment of the industry. Profit is the goal of every business, but in securing it, good of the industry should not be lost sight of. And from this point of view the family of Fazalbhoys deserves the gratitude of our film industry.

The latest Fazalbhoy enterprise, the Mercantile Finance Co. Ltd., is another worthy contribution to our film industry. The Mercantile Finance Co. was organized five years back and during that time this firm has helped the Indian film industry to the extent of over twenty six lakhs of rupees.

The bankers' money, usually available to the other industries, has never been secured by the Indian Film Industry, partly because of the instability of the people employed in the industry and partly because of want of enterprise on the part of our trembling bankers who would rather let their money rust in the vaults than advance it for the betterment of the industry.

Mr. M. A. Fazalbhoy. realizing the dire need of the industry and particularly of the small producers, distributors and exhibitors, who had to borrow money at exhorbitant and killing rates of interest, concentrated all the resources of the Mercantile Finance Co. to give financial help to the Indian Film industrialists at ordinary banking interest. Already a good amount of relief has been given to the small-town exhibitors who are to-day in a position to buy machinery and other theatre equipment in small instalments, paying only a trifling overhead by way of a small interest.

Mr. M. A. FAZALBHOY

While we recognise the splendid services rendered by the Fazalbhoy family to the Indian film industry in the past, we are particularly grateful for its present thought of the plight of our exhibitors.

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Arun seems mighty interested in Pramilla in "Kanchan", in which Pramilla co-stars with Leela Chitnis.

ALEX SHAW MUST GO BACK!

As was expected right from the beginning, Alexander Shaw, the expert on the Film Advisory Board, has failed to deliver the goods.

Almost every film produced by him so far has turned out to be too amateurish, compelling one to believe that what Alex Shaw knows of film production is not worth knowing.

His very first release "The Cavalry of the Clouds" had neither the cavalry nor the clouds in it. With three apologetic aeroplanes, Alex Shaw tried to show us a cavalry of bombers and failed miserably in doing so.

"The Handymen", his second release proved equally unenterprising so much so that even the extensive material at his disposal was never properly assembled and edited correctly.

Whether we like to admit it or not, Mr. Alexander Shaw, the British expert, has failed miserably in India And we can't get away from that fact.

Any third class studio in India could have turned out better documentary films than Alex Shaw has done and one wonders whether the Government of India intend to continue imposing on us an expert whom we do not want and whom we do not require.

After seeing what Alex Shaw has actually done during his tenure of office, "filmindia" guarantees to the Government of India to find at least twenty Indians better qualified and more efficient than Alex Shaw to carry on Alex Shaw's incomplete work.

Alex Shaw must go back. He will be more useful in the army than in the films. Will the Government listen?

YOU WILL HARDLY BELIEVE:

That Director Shantaram is put on the shelf by his other partners with the result that he is himself rehearsing "Omar Khayyam".

That after the unique success of "Khazanchi", Baburao Pai wants Shantaram to shift his production activities to Lahore.

That Producer Chimanlal Desai has to submit every song and word of his new picture for the approval of Sardar Chandulal Shah, including the little child star. Nalini Jaywant.

That Sardar Chandulal Shah has sworn to save Chimanlal Desai from another failure both in films and on the Stock Exchange.

That Chunilal Desai has now suddenly realized that Chimanlal is his younger brother. Chunilal's seniority has gone up because of his pull with Sardar Chandulal.

That even Sabita Devi plus Mummy now can advise Producer Chimanlal Desai on the pros and cons of film production.

That Director Chaturbhuj Doshi, "H.M.V." of Ranjit, is anxiously waiting for a new star to invite himself for a dinner at her place.

That Miss Durgesh owes an apology to "H.M.V." Chaturbhuj for not waiting till 11-30 p.m. for the dinner. And Director Chaturbhuj could not wait for the breakfast, owing to a previous engagement.

Jyoti in "Darshan", a Prakash picture

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That people want to know how many dinners Miss Shamim gave to "H.M.V." Chaturbhuj, seeing that she is so prominently featured nowadays.

That Film Actor Motilal promises continuous banquets to Sardar Chandulal Shah, if the old Sardar promises to cast him in some decent roles.

That Cameraman Krishna Gopal, affectionately known as "K.G.", nowadays needs star-support for correct exposures. They say, smaller the diaphragm greater the depth.

That Film Star Snehaprabha Pradhan, inspite of her cool temperament, has been affected by the recent heat wave in Bombay. Poor girl, she couldn't work for some time and she had to hold up Badami's shooting. Why not sit for a while in K.G.'s air-conditioned laboratory?

That Ahmed Abbas, now story writer Abbas, has again succeeded in selling a story, this time to Director Kardar. People were wondering why Abbas was so often seen with Kardar.

That Ahmed Abbas liked "Sister" immensely and stayed behind an hour to tell so to Mehboob. He also liked "Amrit" and wrote a letter to Director Winayak. So now you know where the next two stories will be sold.

That one day Abbas will also like a Ranjit picture and Sardar Chandulal will suddenly buy half-a-dozen film stories. The Sardar buys them by the dozen. He gets them at a concession.

Is it life re-acted? Motilal tries to save Madhuri from the thorns in "Sasural", a Ranjit comedy

Don't blame Motilal seeing what he sees in "Sasural" a Ranjit picture starring Madhuri and Motilal

That Pandit Indra is the most worried man nowadays seeing that Madhok has started writing good songs and Abbas has started writing film stories.

That when Film Actor Motilal read Secretary Rita Carlyle's palm—daylight palmistry—he prophesied great danger through the house of Venus. Did he mean, Editor Baburao Patel?

That Editor Baburao Patel returned disappointed from his Madras tour as he was all the time surrounded by male directors, male stars and male producers.

That Film Actress Pramilla has suddenly discovered new charms in Producer Gvalani and she is often heard saying "Oh, how sweet he is?", "Oh, what a darling!" etc., etc. Pramilla's mother thinks that she is reciting film dialogues in sleep. Producer Gvalani should really keep his charms in check with Leela working so hard for him.

That Leela Chitnis stayed for some time in Lonavla during the shooting of "Kanchan". Mr. Gvalani, of course, would start for Lonavla very often but, owing to company perhaps, would never reach it.

That outdoors of "Charano-Ki-Dasi" brought Director Jagirdar and Film Actress Vanmala into a closer cooperation and the previous individualistic way of working being immediately abandoned, "Charano-Ki-Dasi" turned out to be a picture of poetic harmony. Producer Atre, of course, supervised the shooting pointing out the highlights to Kusum Deshpande.

That Rai Bahadur Chuni Lall has not yet begun his sales talk of "Anjan" the new Bombay Talkies pic-

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HEAD OFFICE: Great Social Building, Sir Pherozshah Mehta Road, Fort, BOMBAY

Here's something that tickles. Shobhana in "Holiday In Bombay" a Sudama production

ture. That is giving V. R. Mehta of Royal Film Circuit the creeps. Come, Rai Bahadur, talk otherwise Mehta will wither away in suspense.

That people cannot yet make up their mind whether Minerva is producing "Alexander, The Great" or "Sohrab Mody, The Great", seeing Sohrab on a horse back. Where did they expect Sohrab to be?

That B. N. Sircar of New Theatres is frightened out of his wits by Babuseth Mamooji into producing a Hindi picture—otherwise the Calcutta Film Exchange would have no purpose to keep itself open.

That Babuseth Mamooji seeing the conditions in the film trade, has decided to deal in African cloves and Surbhai Desai will be put in charge of a clove plantation in Africa.

That Director Kardar has beaten the press boys by pressing a press-boy into writing a story for him. Good or bad Kardar knows that the press will always review Abbas' effort sympathetically. Recall "Naya Sansar" press boost.

That Director Mehboob does not like Seth Chimanlal taking away Nalini Jaywant and keeping Director Virendra Desai behind. Mehboob doesn't know how and where to star Virendra and what make-up to give him.

That having recently married, Baburao Pendharkar now considers his respectability as sufficiently established to move about among the younger ones.

That Director Winayak often runs up to Shantaram to learn new points of technique which Shantaram is reported to have recently developed. Meenaxi, of course, likes this as the knowledge will be used in the new picture, "Sangham", which means union.

That story writers Babubhai Mehta and Agha Jani Kashmiri now specialize in running to the song centres like Lucknow and bringing the song birds home. Certainly, a more difficult job than story writing.

That Y. A. Fazalbhoy's Naila Perfumes did better business in six weeks than "Asra". As long as the Fazalbhoy flag keeps flying we don't care whether it is a R.C.A. projector, a bottle of perfume or a tin of film.

That in memoriam Baburao Patel still keeps Padma Devi's memory evergreen by printing old photos of the Bengali star. Will this guy ever blush?

That when Baburao Patel will blush, his own publicity in "filmindia" will disappear and so will Rita Carlyle's.

That people wonder whether "filmindia" is a publicity campaign book for Baburao Patel or an album of Ranjit pictures.

That Publicity Man Bakulesh recently threatened "filmindia" by some mosquito music in local dailies. We must at least record this fact lest it may be forgotten.

That Chunilal Desai thinks that the future of the Indian film industry depends on the success of the coy little Shamim of Ranjit.

That Director Devaki Bose, "D.K." to be more accurate, is shooting "Apna Ghar" in indoors rather fast, fully believing in the homely atmosphere round him.

That Film Actor Kumar is compelled to join Mohan Pictures after hoping to be "Omar Khayyam" in Prabhat. That is a real damage suit against Shantaram.

"That the world's greatest actor of all times is Chandramohan". Recorded on Sunday, closing time, Majestic Hotel, Bombay.

That "Zabak", the "Blitz" columnist has threatened to kill D. C. Shah the Film Critic and vice versa. But why this sparrow hunting?

Prem Adib and Shobhana in 'Swaminath" a Hindusthan picture.

Well-known Society Girl Joins Indian Films

MISS KATJU, Niece of Pandit Jawaharlal Nehru Comes to National Studios

Miss Yashodhara Katju

Fourteen year-old Yashodhara Katju comes from a famous family of Kashmir Brahmins who have settled in the United Provinces for generations.

Well connected by ties of blood and friendship with some of the leading families of U.P. Yashodhara is at present studying in the Senior Cambridge class and in addition happens to be an accomplished dancer, having taken an extensive training under some of the best dancers in the country. She is reported to be a fine exponent of the Manipuri and Kathakali schools of dancing.

Her first screen role is likely to be in "Roti" a social picture directed by Mr. Mehboob for the National Studios.

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MOTI—

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To the
and
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Direction, Story, Scenario by:
AMIYA CHAKRABARTY

Cinematography: R. D. MATHUR
Sound Engineer: M. I. DHARAMSEY
Music Direction: PANNA LAL GHOSE
Dance Direction: TARUN KUMAR
Lyrics by: PRADEEP
Dialogues by: J. S. CASSHYAP
Film Architect: CHORADIA

Our Beauty Expert In Pain

PITIES THE LONG HAIRED LOTHARIOS

GLAMOUR BOYS ?—Pshaw !

By: HYACINTH

You make me ashamed of you, you fellows with your long hair, your side-locks and your American gangster clothes. You have a downright mania for developing stupid affectations which can only spoil your natural charm—such as it is. Your fans naturally want you to look as handsome as possible but they don't like freaks.

The long uncut hair of Prem Adib, John Cavas, Ashok Kumar and other gallant heroes makes them look ridiculous and almost effeminate. Even our otherwise well-groomed Motilal often has a feathery neck. This criticism does not refer to those actors who grow their hair long to suit the role they are playing, but to those who play modern roles but are apparently too lazy to have their hair cut.

No respectable citizen lets his hair curl round his ears and collar and meander down his cheek bones when a hair-cut costs no more than the tremendous sum of four annas!

The ageing actor whose hair line is rapidly receding despite the frantic use of hair growing preparations raises in me a spark of sympathy, but the long-haired Lotharios give me a pain.

Everytime I see a long-haired side-whiskered man in the street I think: "Good Lord, another film Actor!"

.. The ageing actor with hair line rapidly receding ..

OH! FOR A SENSIBLE TAILOR

It is with pleasure I observe that plucked eye-brows and darkened eyes are not so prevalent among male actors but it would be better if they were extinct.

Now this question of clothes. If you must adopt European clothes let them be sober. Loud checked coats, slouched felt hats worn at fantastic angles, and the black shirt —white tie combination look well on American film gangsters perhaps, but are hardly suitable for the cultured (perhaps?) hero of an Indian romantic film.

....."Good Lord, another film actor."

Made-in-Japan—six anna ties are not in good taste. Next time a hawker flings one at you push him firmly aside rather than succumb and indulge in a hideous bargain tie.

Trousers a la Chaplin which sweep the floor at the back may conceal down-at-heel shoes, but they also look dusty and slovenly. If you have champagne bottle shoulders, by all means have the shoulders of your coats padded, but don't go to the other extreme and get yourself Joe Louis shoulder measurements.

"You make me ashamed of you.... with your long hair, your side locks

This is a cry of distress. Isn't there some tailor in this country who will teach these glamour boys (ahem!) how to dress?

Lastly drop that pose you find so effective for the screen and behave normally in private life. Don't try to look like a film star by dressing and behaving conspicuously and by endangering our lives as you whizz by in that high-powered flashy racer you just had to buy.

No, little man, you don't figure on my glamour list, yet awhile, and they tell me I'm a woman of discriminating taste!

.. Loud checked coats.. black shirt ..white tie combination look well on American gangsters but....

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Pramila, Arun, Mubarak, Vimla
Vashishta and Nagendra.
Directed by:—M. VYAS
Produced by—C. R. GVALANI at the Ranjit Studios
CHITRA
PRODUCTIONS

• SAWAN KE NAZARE HAIN • SAWAN KE NAZARE HAIN • SAWAN KE NAZARE HAIN •

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

B. N. Desai (Ankleswar)

Where is Rama Shukal now-a-days?

He is now working as a villain in Ranjit pictures—the very type of role over which he quarrelled at the Bombay Talkies.

Has Shantaram married Jayshree?

Yes. Isn't she very nice?

C. K. Saksena (Delhi)

Do you love the seductive Khursheed more than your sweet Secretary?

I love everything seductive, for, in things seductive there is a sweet tyranny which demands obedience. A strong man likes to obey just as much as he demands obedience. The two good lookers mentioned by you can hardly be compared, both of them having different charms.

You have stopped giving your "Kicks and Kisses" to the readers now-a-days. Why?

Because through the Readers' Research I have called for theirs.

Asgar A. Patel (Colombo)

What is your idea about boys from my Bohra community joining the film industry?

As long as they remain beardless boys, some use can be made of them but what can the producers do when the cockatoo beard starts growing.

Can I have the privilege of meeting all actresses when I come to Bombay?

Well, you can get a chance of seeing them at least. But don't tell them that you are a Bohri, otherwise they will come out with their old newspapers.

K. G. Lakshmi Reddy (Kurnool)

How is that in every social picture love is introduced? Is there nothing greater to be achieved in this world?

If you mean sex-love, it is a primitive instinct with man and as such it provides a terrific incentive to human effort. There is nothing wrong in sex-love. It is a natural expression of the human plan of existence. What one should object to is the distortion of this vitally necessary phase of human life. If a social picture distorts the sex relationship between man and woman, then the picture must be condemned, but in mere cooing I don't see any harm done. Sex-love is not a thing to be spurned. It is as great as other impulses of human life. It is on this primary impulse that the entire human family has grown.

Miss Vinodini Gupte (Dar-Es-Salaam)

Should an opportunity come your way to become a politician, how will you maintain your connection with your fans?

Don't worry, I am not entering politics. I lack the first essential of success in politics—hypocrisy. I am too down right blunt to belong to any party or to follow any so-called party discipline. In our country Mahatma Gandhi has raised politics to the moral plane, where better persons than myself keep trembling half the time. I don't believe in trembling, so I don't enter that region. I guess, I shall stick to films for a long time to come.

In "Akela", a Great India picture E. Billimoria and Moti make a splendid team

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Fearless
NADIA
As
BAMBAIWALI
Keeps the torch of woman-hood burning diffusing the light of Love, Equality & Freedom in the Domestic Domain
Director HOMI WADIA

The new Ranjit killer, Shamim, whom Charlie imitates half the time in his own comedy

B. R. Vijayanarayan (Hassan)

Isn't it a pity that you are not writing anything about your favourite Padmadevi, the Bulbul of Bengal now-a-days? Have you forgotten her?

Not I. She has forgotten me. The Bulbul is now singing in her home town and there her song is heard by her own millions. She is no longer singing for a wandering "pardesy". But why worry, as long as her song gladdens human hearts, she is fulfilling her destiny of bringing joy into human life. We all need joy in these times, when the only thing we won't be disillusioned about is death. It is the only friend that keeps his faith and promise.

Gulamhussein S. Najak (Mombasa)

How is that some married actresses act with other men in films? What do their husbands think at the time?

Tell me what do the husbands think when they find their wives dancing with other men in our social ballrooms? Husbands who start thinking on these lines burn down their own homes. Such thoughts come out of warped minds and though in your case, they are still in the stage of a doubt, I advise you to revise your ways of thinking.

Prakash Chandra (Moradabad)

I want to become a good director, better than Shantaram?

Every chance for you kid, seeing that Shantaram has not been working for the last seven months and he is likely to have forgotten his art.

Jaswant Singh (Agra)

Is Hansa of Prabhat's "Sant Sakhu", the same girl who featured in "Azad" of Bombay Talkies?

Yes, the very same.

Does Nalini Jaywant still attend school?

She tells so to the newsboys, but I don't believe it. Doesn't she get enough grooming in the studios with Chimanlal Desai and his son Virendra jealously looking after her?

What has happened to Huns Pictures after "The Better Half"?

Winayak the "better half", left to join Navyug and Baburao Pendharkar now starts a new concern called "Raj Huns Pictures". "Huns" is thus promoted to a better status in the world of birds.

S. P. Vyas (Zanzibar)

Why don't Surendra, Maya and Bibbo tour East Africa giving performances? I am sure they will earn a lot of money.

I hope they take the hint. They will certainly be very popular in Africa.

Charlie is in his element in the picture he is directing at the Ranjit.

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Vatsala Kumptekar gives her usual lilting music in "Holiday In Bombay", a Sudama picture

S. K. Chaudhari (Drug)

I have written some film stories. Taking it for granted that my stories are worthy of being shown on the screen—what is the best course which you suggest me to follow?

If you wish to sell stories to the producers, you have one chance in a thousand, though the producers keep on shouting for new stories every day. Actually, however, when stories are sent to them, they have neither the courtesy nor the inclination to read them. But if you want to see your stories screened, by all means send them to the producers and different bits of your plot will be available for you on the screen in different pictures. For all purposes, this is an industry of honest men. But don't stretch the word too much. We have very few exceptions. One of them is me but no one accepts it, so I also move about as a dishonest man. It is an effective make-up for successful business. Another way to sell stories is by becoming a film critic on a daily paper e.g. Ahmad Abbas.

C. Purushottam (Madras)

What is the difference between an 'Oomph girl and a glamour girl?

Physically none. But when I look at one I see the 'Oomph in her while Ahmad Abbas would call it merely glamour. 'Oomph is a little more personal way of looking at such things.

Kawasji F. Kapadia (Deolali)

Is Leela Chitnis Miss Nagarkar?

Not now. That was her maiden name. Strictly speaking her present name is Mrs. Leela Gvalani. Chitnis was the interim stage.

R. C. Bajoria (Cuttack)

Is Snehaprabha Pradhan an Oriya?

I don't know what you mean, but that guy who married her must have been what you say.

M. G. Husein (Colombo)

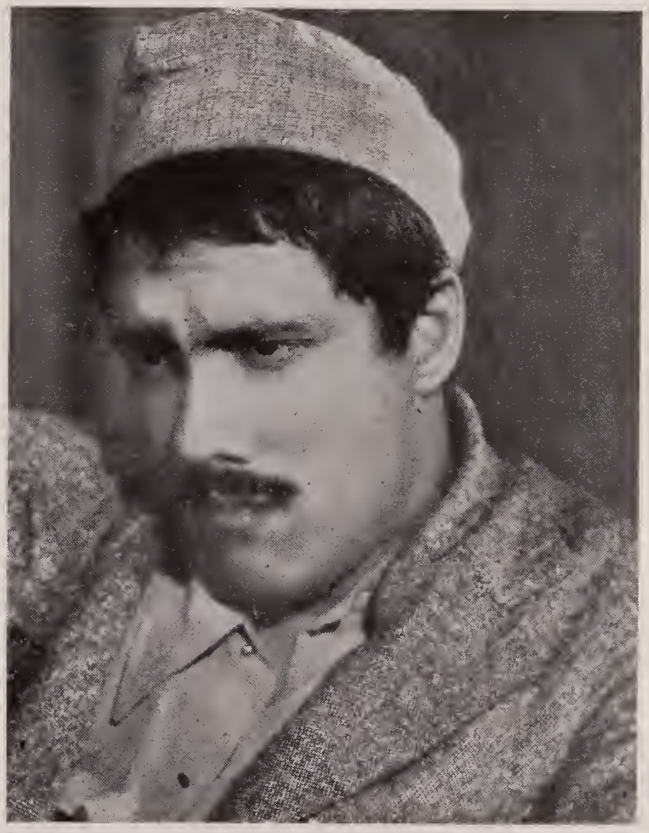
Why don't you take a public vote on the beauty of our stars as is often done by a Calcutta Weekly?

You can't take a public vote on beauty. It is a purely individualistic impression which needs not only the features but other abstract qualities of the mind and the heart to form a judgment. Voting for features is like voting for a statue. And even from that point of view, we have no beauties to vote for.

Sajnani Lal G. (Karachi)

If Motilal could get a job in "Shadi" with the help of a lion, can't I get a job in Ranjit with a lion too?

No, you can't. Sardar Chandulal Shah who is also a lion in his own class will chum up with your lion and your prospects will be spoilt. That scene



Sheikh Muktar creates thrilling drama in "Sister" a social picture of National Studios, directed by Mehboob.

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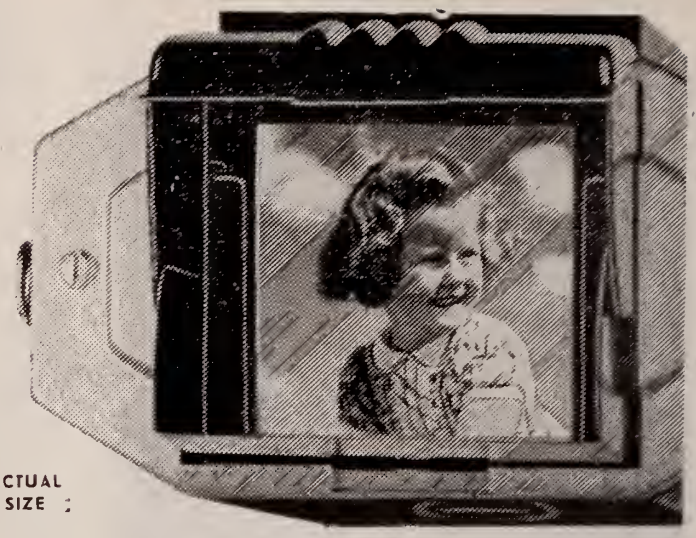

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Arun and Leela Chitnis provide romance in "Kanchan"

in "Shadi" is perhaps the most silly thing I have ever seen—thanks to Director Jayant Desai.

S. P. Mahomed Sattar (Sosall)

What is the reason of Mr. Shantaram's tremendous popularity, though couple of other directors who are as good as him are not so popular?

"filmindia".

Can you tell me why Motilal is so fond of Sabita? As soon as he left Sagar, she also left Sagar..

But they went different ways. And that didn't suggest any fondness for each other.

S. S. Raman (Anantapur)

Has Meenaxi married Winayak?

No, she has married another one.

Shrimati Savitri Devi (Motihari)

Will you tell me, why I like Shantaram's pictures?

How can I know the reasons? Probably, you like the man himself.

H. M. Hussein (Madras)

Is it true that Miss Snehaprabha Pradhan has divorced Kishore Sahu?

Not yet! And as she tells me there is no intention of doing that from her end.

M. J. Moonda (Pretoria)

Why are there so many cabbage looking girls in the Indian film industry?

Thank your stars that they are not carrying pumpkins.

Bhuwan Ranjan (Kadamkuan)

Why Motilal, a first class actor, has been appearing with imperfect actresses and under rather unimaginative directors? Is it not a misfortune of the Indian film industry?

And his also. When producers themselves are in the wrong trade, what else do you expect?

Which type of femininity (in general) appeals to men?

Subdued yet volcanic—something that constantly strains to be free but does not actually break the chains. Something you like to possess and yet you would never really secure. Something that you would miss without the pangs of a habit. Something that clings to you and yet doesn't pull you down. Oh, there are a million facets and only a woman can present them. Get a woman of whom Eve would be proud and solve the puzzle all your life.

ONCE AGAIN

OUR NEW ADDRESS

Once again we are compelled to shift our offices. The new address from the 15th August 1941—and for a long time—will be:

"DHAN NUR", 1st Floor,
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All correspondence after the 15th August should therefore be addressed to the new address.

Moti and Jal Merchant come together for the first time in "Circus Queen", a Paramount picture

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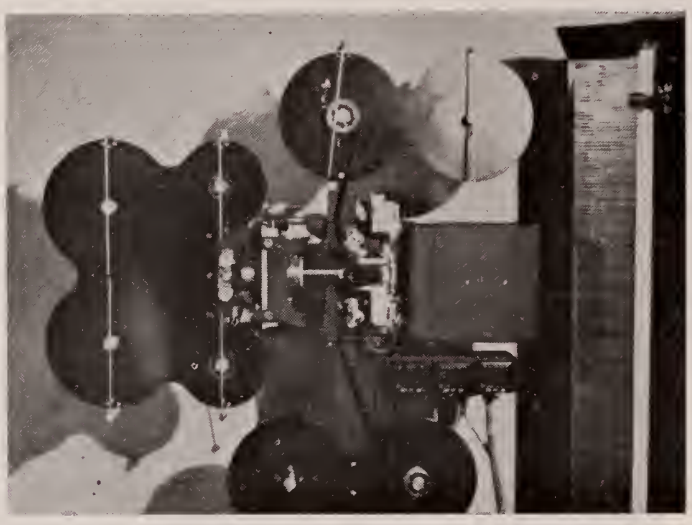

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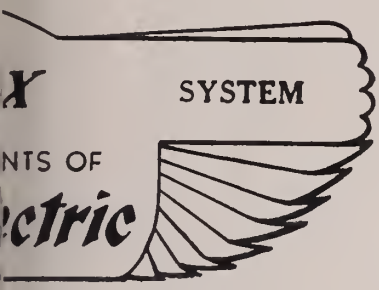

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I Am A Reader, Mr. Abbas

Stop Jekyll And Hyde Methods

Moralists Often Appear In Divorce Suits

By: V. R. Bashyam (Marikuppam, Mysore)

(In his article in the last issue Mr. Ahmad Abbas not only hit the Editor, but he also condemned the readers of "filmindia". While the Editor has no defence against his well-tried sincere friends, the readers are not expected to let sleeping dogs lie. Several readers have protested vehemently about the remarks of Mr. Abbas. We reproduce here an unknown reader's article, which is the least vehement.)

I am a reader of "filmindia" Mr. Abbas, and a fervent reader too! If I do not get a copy before the 20th of every month, I get an uncanny feeling that a huge chasm has opened in my life which could be bridged only by the appearance of the postman with the "filmindia". Like a perfect model of the "filmindia" fraternity of boys and girls, men and women, I curse Baburao Patel in no exulting terms for his laziness in not bringing out the issue earlier. I know that I could curse him in the same manner in person and the Big Boy like many other human beings will not pull a scowl on his face and answer back, but he will give one of his "water melon" grins and in his characteristic way offer me a drink for wetting my over-strained throat!

I am not a budding journalist and I read "filmindia" neither with the idea of studying journalistic technique nor with the intention of plagiarising sensible criticism and suave humour to pass it as my own. I have a normal mind and I do not in privacy of my apartment give ravaging glances to the coloured pictures of stars in "filmindia" and sigh and sigh for things that will probably never come. Even if I were a pervert of that nature, I need not buy "filmindia" for that purpose as every theatre manager gives foreign printed colour posters of filmstars gratis. In fact, the pictures of the writers in the magazine irrespective of sexual denomination, are indelibly etched in my mind and I, for instance, without having ever seen you in person, can pick you out easily from a group of 1000 seedy looking persons. I know perfectly well that there are "Pygmalions" and sex-mad people in this world, and they, to satiate their lust mad minds, do not buy "filmindia" but pictures sold in bazars under cover, showing Eve as she was before fall.

DEVOUT READER OF "FILMINDIA"

I am neither a college student nor any of those "dubbed freaks" who are portrayed by facetious journalists to live a life which contains nothing but films. I do not worry myself whether someone is a Hindu or a Hottentot, nor am I interested in the flimsy heart-vagaries of filmstars; I could not read them but with a sense of distaste.

Even under the danger of being subjected to a severe stricture, I say that some very conservative ideas envelope my mind and I will deem it a disgrace if my name is ever linked with a filmstar. I have a job to do, business to attend and films occupy only a negligible portion of my time. I am eager to find out my mental age if only our psychologists left their verbose psychology and devoted a portion of their time in putting questions to find out the intelligence quotient, thus utilising their studies in a practical manner. Then I could have proved that my mental age, the mental age of a "filmindia" reader is not a mere 12.

Mr. Y. A. Fazalbhoy, Director-in-charge of the National Studios under whose able captaincy mighty pictures like "Woman" and "Sister" have been produced. The next classic planned by this film magnate is called "Roti". It symbolises the hunger of millions. Strangely enough he himself has never been hungry.

Mr. V. R. Bashyam

With all these sensible codes, I am a devout reader of "filmindia"'. "Why", you may frown. I read "filmindia" for its sense, for its humour, for its boldness in not making the affairs of sex a "fetish", for its courage in tackling the wrong doer whoever he might be, for its sincerity in calling a spade a spade, a guinea pig a guinea pig, a swindler a swindler and a fake a fake.

I am not an exception; there are hundreds and hundreds of decent minded sensible males and females who read "filmindia" for the aforesaid reasons. The general opinion of the readers may differ with the reviews, the articles, the pictures and even the editorials. But if there is a portion in "filmindia" which all the readers in unison acclaim with approbation it is the "Editor's Mail". It will be annoying to you, of course; for I can conjecture from your writing that it gives you an anaemic complexion.

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HEAVEN FORBID.

I read it not once or twice but four times; the scintillating humour of the Big Boy has an effervescence of its own; and many a time I have observed a deep vein of philosophy in the audaciously splashed answers. I shall cite a specific example about which you have also made a mention. A reader, not of the general type, recently asked the following question "Will you ask Kanan Bala why she is so kind as to come in my dreams everyday?"

Now if you had been the editor (which God, kindly, forbid) and if strictly believe in the principles you have enumerated you would have answered it in a manner sensible to you and boring to us. You would have taken a paternal attitude and quoted a few lines from the Vedas or the Quran and would have tried your meagre best to show him the viciousness of his thoughts. You may or may not know that in the present day, Vedas and Quran serve mountebanks more to start a communal riot than to reform people in the erring path. In this age of bustle and commotion, higher philosophy appeals to people only when they are in a stretcher or too old to breathe. So, you would have hardly made an impression upon him; perhaps he would have sniggered a bit, twitched his mouth and have given unprintable names to the moralist!

Look at our Big Boy's answer "As Kanan Bala is now married she will not trouble you any more. In her place, I shall come and soothe you every night." Imagine the fate of that reader for a few days at least when his personal friends pat him on his shoulders and enquire in an amiable manner as "Did Baburao come yesterday?" A few days of torture like this would have made Kanan Bala a hoodoo for him and her pictures in his room would either have vanished or been stored in an inconspicuous place.

When the incipient stage of mortification is over he will perceive bit by bit the philosophy underlying the answer. He will realise that as he is not eager to get Baburao in his dreams he should not also think of such things about anybody. Thus the Big Boy reforms one and provides food for hilarious laughter for thousands.

So, who serves Mr. Abbas, who serves?

SPARKS OF RARE CHARM

It is not that every one asks silly questions or every question asked is senseless. Many questions even though meaningless and idiotic to the superficial observer have a purpose. As a friend of mine recently wrote they are "feelers" to kindle the editor to make him emit sparks of rare charm. A case in point is his answer to the question about "Virgins". He scratched some two lines with his pen which serve as a superb answer in a far better way than an essay on female anatomy. You might call him 'vulgar', then you will call every exposer of human fallacies vulgar.

This damsel is Romilla in "Suhana Geet" a Kamla Talkie picture

The great humorist and short story writer "O. Henry" whose genius Baburao Patel reaches in this answer will be vulgar to you. In a story of "O. Henry" he depicts the effects of the month of May on human passions. Poems and essays have been written on Spring and its enticing power on human hearts, but to understand those laboured efforts we want an annotator and our minds sustain no interest in it after the 'examinations' are over. O. Henry writes a single line on the month of May, which will irremovably cling to our mind. He says "In the month of May school Madams make big bad boys stay after school."

Baburao Patel's answer has an O. Henry effect in them. In this world of inconsistencies there are a set of "Sunday School Moralists" for whom, from the statue of Venus de Milos to facetious answers satirising the banes of life, everything is vulgar. But the enlightened public rarely lend a ear to these Moralists *as one day or other some of them appear as co-respondents in divorce suits!*

By the way, when you wrote "the 'moral' of the place is such that even the prostitutes go out veiled", you exhibit a form of humour which has a genuine Baburao touch in it; and that form of humour is not to be found in your book "OUTSIDE INDIA" published some two years ago. So, I have half a mind to believe that you revel over the Editor's Mail in private and revile it in public. Whatever you may say and however you may feel, the "Editor's mail" is the cream of "filmindia" and justifies the eight annas the readers pay for it.

As a reader, Mr. Abbas, I pray sincerely that Baburao should never go to gaol. If he becomes a state-guest and if you in the editorial chair begin to give a polish to your "Erstaz" ideas, the readers will buy the first copy of "filmysticindia" for curiosity's sake and then quit the readers' field enmasse.

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CIRCUS QUEEN

SHAIKH CHILLI

BOTH

PARAMOUNT PICTURES

MOTILAL—A Moonlight Palmist

India's Glamour Boy No. 1 Confesses

A Bad Insurance Risk

By: HYACINTH

I've aways thought important people made a habit of being late for appointments. This one didn't. He was waiting for his interview bright and early, looking like a thoroughly respectable citizen, (not that, film stars aren't) and oozing glamour only in small doses so that the office staff would not be overwhelmed.

Let me share this interview with you. Ladies and gentlemen, I give you Motilal—India's original glamour boy and most publicised playboy and incidentally the best dressed man in pictures.

Perhaps I had better tell you a little about his pre-cinema days first.

Motilal was not born with a silver spoon in his mouth, but he was always one tooth ahead of the other babies in his neighbourhood and he fell on his head several times which may account for his eccentricities.

Every nice girl loves a sailor they say, so Motilal as a youth inspired by this sentiment and filled with a wanderlust came to Bombay to join the Navy.

But Fate in the form of a film director intervened and since then the Navy has somehow managed to get on without Motilal. The director took one look at the youth and thought: "This fellow isn't strictly handsome but he's got a certain something in his eye which I rather like and I think I'll make him a star". That was in 1934, and the first picture Motilal made was Sagar's "Lure of the City". Very appropriate don't you think, when you consider that Motilal has stuck in Bombay ever since?

...but Fate in the form of a film director intervened.

....reads feminine palms exceptionally well, especially in the moonlight....

Now he's way up at the top, the highest paid male star in India and the one with the largest following of fans.

MOTILALS SPECIALIZE IN EATING

I asked Motilal what he earned. He said "Oh I earn my living—you know—enough for my bread and butter". Later I learnt that he earned Rs. 2000/- a month without income-tax, and, I thought to myself, "This fellow can have bread and butter and cake too on a salary like that". Talking about food reminds me that Motilal is a connoisseur where food is concerned, or to put it more crudely he likes to eat, and he does. In fact he told me that he and his wife have enormous appetites. Anyways at twenty-nine he need not worry about his waistline.

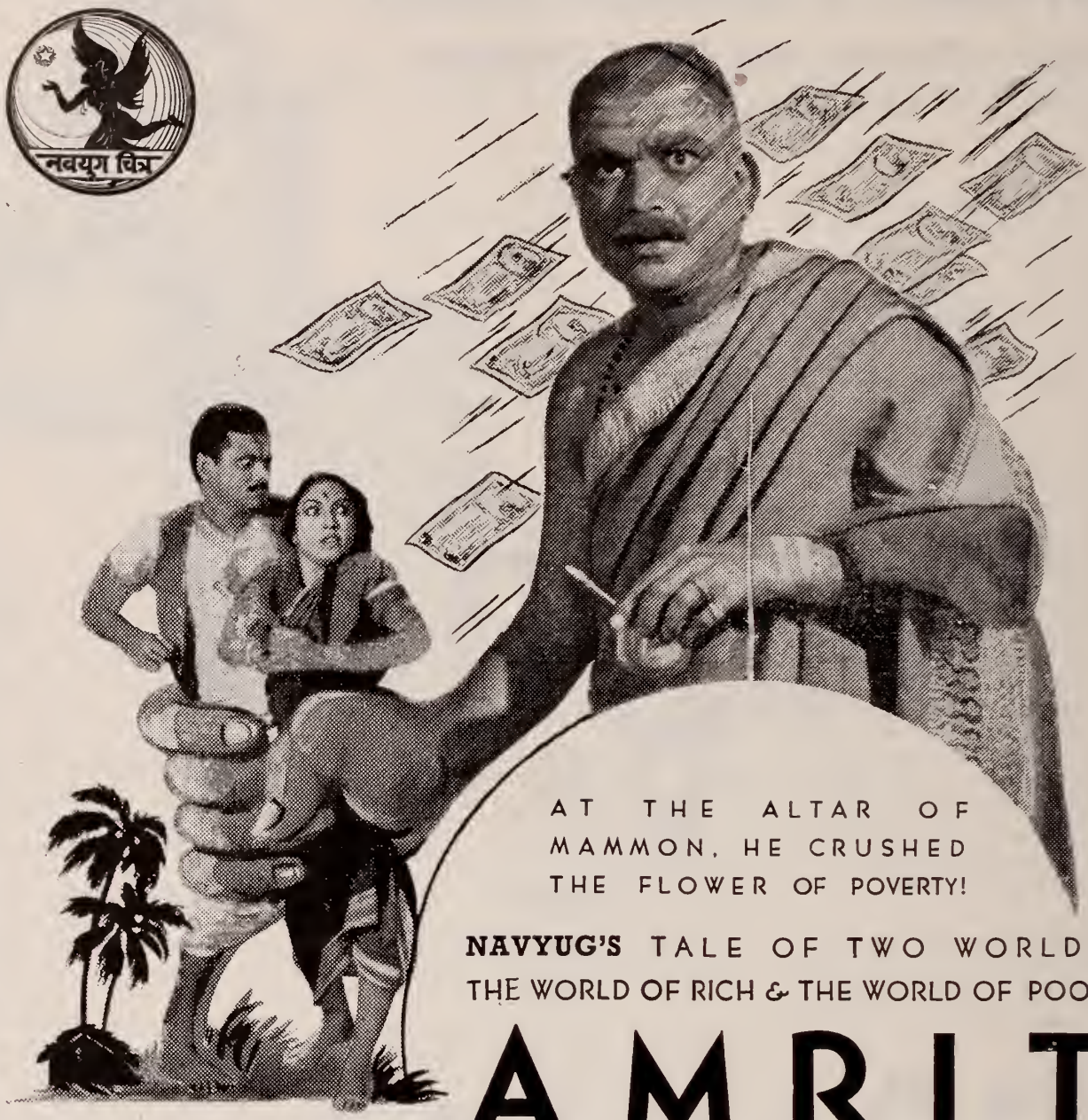
MOTILAL

If he did not have a charming home and a still more charming wife he would live in the swimming pool of the Cricket Club of India. He swims for two hours every day and only stops when he becomes waterlogged.

Motilal is an all round sportsman and plays tennis, cricket and rides with great daring. As a matter of fact he is daring to the point of foolhardiness, and if he hadn't been born under a lucky star Motilal would have been in a home for the maimed and disabled long ago. He's the sort of person who never realises that fire burns even after being burnt out times without number.

He tells me he has broken every bone in his body at some time or other, either in car accidents or in the sports field. The only part of himself he hasn't broken is his neck and that can be understood because

....he and his wife have enormous appetites.



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AMRIT

Starring: MEENAXEE • LALITA PAWAR • BABY DEVI • BABURAO PENDHARKAR • SALVI • DAMUANNA MALWANKAR • MASTER VITHAL & WINAYAK

Story: **V. S. Khandekar** • Direction: **Winayak** • Photography: **Pandurang Naik**

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Direction: **S. JUNNARKAR**

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Motilal is as thick-necked as they make 'em! He's the sort of chap insurance companies run away from because he is too great a risk.

LOOKS AT PRETTY GIRLS

He is an excellent driver but has met with several accidents because he has a bad habit (very common to most men) of turning to look at pretty girls in the street. As if this isn't enough he has the radio in his car blaring all the time and Motilal keeps time to the music on his accelerator as he drives along at a terrific speed. He is the only man known to perform this remarkable feat and live to tell the story next day.

Motilal had four cars before, but now he has discovered that there is such a word as economy, and this being a novelty to him, he has reduced the number to two. These are an ivory coloured Packard Super 8 and an S.S. Jaguar which is also ivory coloured.

HIS VANITY RETINUE

His other treasured possessions are his dogs, and he is completely ruled by them. Perhaps they feed his vanity more than others. They are a St. Bernard called "Roma", two poodles called "Jessie" and "James" and a cocker spaniel called "Jimmy".

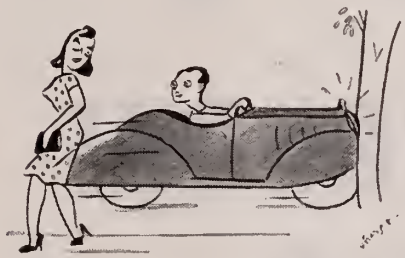
Occasionally Motilal yearns for the sea but the nearest he comes to being a sailor is to hire a sailing boat at Apollo Bunder and to row a little and then to lie down in it and go to sleep while the boatmen do the rest.

He likes to feel 100% he-man so he professes to dislike having to make-up for the films. By the way, he always puts on his own make-up and does it very efficiently. He needs to be efficient at this to conceal numerous scars on his face which are legacies from his many accidents. He dislikes make-up on women unless it is hardly visible and he likes women who are intelligent but simple. His wife incidentally, is both of these things.

I asked him which actress he liked acting with best, but he said he had no preference. He said, "I don't mind how plain the actress is as long as she acts well. After all beauty lies in sincerity of purpose and that is the kind of beauty I admire most". Next I asked Motilal if he liked his career and what roles he preferred. He said "I wouldn't change my present career for any other and I like playing any role that has depth to it".

This Ranjit star has made film news. He has broken a Hollywood record by acting in seven films in two years.

So you can imagine what a well-earned and welcome change his recent one month holiday to Kashmir was. It was his first holiday in seven years and did he enjoy it! He gloried in the natural beauty of Kashmir and the more sophisticated allure of the night spots. But no actor as popular as Motilal can travel through India without being mobbed, and sure enough at Lahore and Srinagar he was surrounded by cheering admiring crowds who had somehow found out about his holiday.



....he has a bad habit of turning to look at pretty girls in the street.

Our Motilal proved he wasn't as dumb as most playboys by giving quite a fine presidential address at the Artistes' Conference at Lahore.

A MOONLIGHT PALMIST

Motilal loves ballroom dancing and he and his wife or maybe some other Pavlova may often be seen shaking a mean leg at the C.C.I. He is a rhumba specialist.

He is quite a good palmist and reads feminine palms exceptionally well—especially in the moonlight, so his good friend Baburao Patel tells me.

I asked Motilal what his vices were and he said "Yes, I know what you're thinking, but I tell you lady, I drink only in moderation, and that only when I'm out with a party of bibulous friends. Smoking is my only vice. I have a novel cigarette case which automatically flicks a cigarette between my lips when I open it.

This irresponsible, gay Motilal shies away from any serious discussion and talks in the style of a P. G. Wodehouse character with every sentence punctuated by a joke.

He laughs his way through life and through films, and this is what makes him so successful in his light modern roles.

If he has a genius, it is a genius for treating the most serious problem lightly and getting away with it.

He doesn't even take a grown-up view of the money problem. He believes that everybody should make money but not keep it. May be Motilal hopes that by the time he is too old to act (perish the thought) there will be some pension fund for all the impoverished one-time actors who followed his theory and didn't save. We hope so for his sake anyway.

THE DHOBIE—HIS BEST FRIEND

At the moment he is a very successful young man who hopes soon to start his own company and direct his own pictures.

He said "I have no inferiority complex where my work is concerned and I feel that with all the handicaps provided by the Indian film industry Indian actors and actresses do better than Hollywood stars would under the same circumstances." Well spoken, young man.

But Motilal cannot remain serious for long and so he changed the subject abruptly by saying "I like unusual shoes, that's why I like these I've got on". Here he stuck out his feet and I saw the shoes in question. I thought they were pretty awful because I don't like to see white shoes on men, especially fancy ones like those Motilal had. In fact that was the only jarring note in his get-up.

Otherwise he looked rather nice. Nice shirt, nice tie, nice suit, all

(*Con. on page 64*)

FATHER AND SON .....

What's the DUTY of these to EACH OTHER?

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PICTURE PALACES THAT ARE A SHAME TO INDIA!

FILM FANS GET A RAW DEAL

By: P. Venkatram

(Film Critic of "The Bombay Sentinel")

Two recent events floodlit the fact, pretty well evident before, that our showmen refuse to change with the times. They appear to stick to their pet methods with as much fervour as the most orthodox Hindu does to some out-of-date traditions.

One event particularly exposes the height of folly to which our showmen are capable of rising. There is the old story of men asking for bread and getting stone instead. To our showmen goes the credit of improving on this and returning blows for money. This can happen only in India. Anywhere else that cinema house would not be there for another day.

This event—a fine word to use—occurred at a cinema at Dadar a few days ago. It is interesting to note that few journals cared to take notice of this. Obviously more attention is given to advertisements than to human beings who read them. From their point of view it wasn't "news".

Eye-witness reports show that the theatre authorities sent for the police because the crowd was somewhat more than the theatre could accommodate and that the police, on arrival, charged the crowd with lathis.

VICTIMS OF ADVERTISEMENT

What is one to think of the management of a theatre that has no hesitation or compunction in treating its patrons in this amazing manner? No wonder some of the patrons cursed them and decided never again to come to that theatre?

When the police charge even a crowd of rioters on mischief bent one hears a lot about it in the papers, but it does not at all seem to matter that a number of respectable men who had gone for an evening's enjoyment should be given blows. No protest is made, no howling done.

The other event is, of course, the recent disturbances in Bombay city. Don't ask me why I call it an event. It is an event as far as our showmen are concerned.

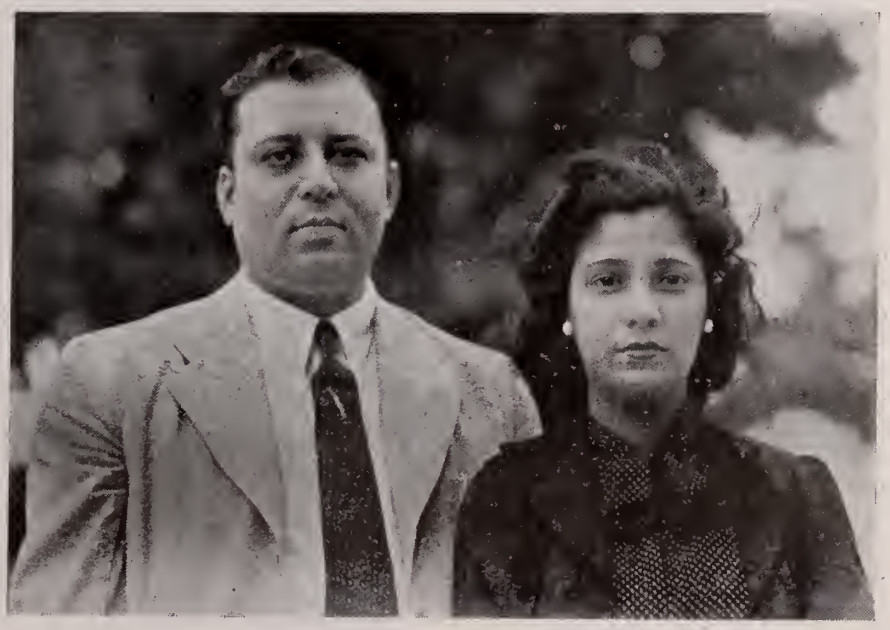
Weeks passed, new pictures were held up, old pictures drew miserable houses and at times the shows had to be cancelled. There was talk of cinema houses being closed for sometime.

After the lapse of several weeks some producers would not stand it any further and announced the date of the releases of new pictures. The producers said they wanted to infuse and restore confidence in the public. What did the Bombay exhibitors do? They were the people most hit by the riots.

DO NOTHING POLICY

No effort was made to induce people to visit the theatres. Why? People even talked of likely disturbances inside the cinemas. Still nothing was done. If they knew their business they would not have kept quiet, waiting for the return of peace. They should have done a whirlwind campaign impressing on the people that they could obtain an evening's enjoyment at their favourite theatre as safely as in normal times. Then could not they take any measures to see that people would come to their theatres without fear of molestation or physical harm? This could well have been done by engaging a few volunteers in the theatre. It is no good saying that in case of any disturbance police help could have been summoned. That does not help a bit.

When the curfew was in force and shows commenced at 6 or 6-30 some theatres arranged for special conveyances to take fans home. This fact was announced at the theatres in the slides at least two days after the new pictures were released. Did they think that people who had come to the theatre had made no arrangements for them-



Spot them. They are old favourites snapped together at the "Sister" preview. Mr. Baburao Patel and Miss Rita Carlyle

Shobhana Samarth as "Seeta" in "Bharat Milap" a Prakash picture

selves? The important thing was to tell the public and induce them to attend the shows as they could return home comfortably and in time as not to be caught in the curfew. Failure to advertise this fact properly was largely responsible for the poor houses. At times the shows were cancelled.

PICTURE PALACES—THESE BE!

All this has reference only to two recent occurrences. The old grievances of fans, some of which have often been dealt with in "filmindia" continue and one does not know when these are likely to be redressed.

On a par with the "spectacular film epics" are the "picture palaces". It is a shame that in a country noted for its artistic beauty we call some of the dark, dingy, dirty houses, sans air, sans sanitation, picture palaces! Only very recently have some of the theatres installed satisfactory sound equipment, but one need not go into the technical aspects.

From the hygienic point of view most of the theatres in India are shabby. It would appear that there is some sort of tacit understanding among showmen throughout India to refuse to improve, and to improve only when forced to by some circumstances. It is the same old 'chalse' policy as they say in Gujarati. How long should they be allowed to continue in this state of affairs?

A film fan going to a theatre expects good return for his money; not merely a good picture which will entertain him and make him temporarily at least forget his worries, but also good accommodation. Surely he expects good air, comfortable seats and adequate projection in the theatre.

ABOMINABLE MANNERS

What is more annoying than these regrettable shortcomings is the treatment meted out to fans. A glaring instance of the follies has already been dealt with at length. There are others only a shade better. The manners of the management are frequently unworthy of the servants of the public; rarely are they amiable. They have successfully imbibed some of the traits of the bureaucrats. The complaints of the fans are often treated in a summary manner, sometimes by taking resort to some rule, or at other times by refusal, point blank, to look into it. Rarely are the comfort and convenience of the patron consulted. In other words there is little of any business acumen here.

This is not all. The box-office scramble is perhaps the worst of the whole lot of the grievances. Conditions vary from city to city, province to province. Some people earn a regular livelihood by selling tickets at a premium. Often these people are helped or assisted, di-

Shahu Modak as "Bharat" in "Bharat Milap", a Prakash picture

This astrologer frightens those girls in "Bombaiwalli", a Wadia picture

rectly or indirectly, in their job by somebody from the management staff.

The greatest difficulty lies in securing seats after the purchase of tickets. The gates are not open before showtime. A large crowd gathers in front of them and the moment they are open there is a regular scramble for seats and often stronger persons get better seats.

UNHOLY SCRAMBLE

This can be remedied without much difficulty or expense by the introduction of the advance booking system. The scramble will be eliminated as people will know what seats they are to occupy, Now only in some theatres seats are booked in for the higher classes. This can be extended to all but the lowest class. The booking clerk who issues the tickets can as well mark the seats. This system seems to be prevalent in some theatres in Calcutta.

All told, the fans have been getting a raw deal. They are rarely treated fairly or even with courtesy. There is a society for the prevention of cruelty to animals, which looks after the welfare of the dogs. Are film fans so unworthy of attention? Indian showmen can be trusted to jog on in their good old way, heeding not, profiting not. Something must be done—and that quickly—to shake them out of their complacency.

Several new theatres are under construction. Atleast four or five are scheduled to be ready in another few months in or near Bombay city. The present conditions of theatres will naturally be taken as standard requirements of the fans and their present plight will be perpetuated.

One would suggest an active, ever alert association—something on the lines of the Passengers and Traffic Relief Association. Sanctions must be forged and theatres that refuse to listen to this body must be boycotted, or at least picketed.

Or, in the alternative, enterprising businessmen should come forward to give us some real picture palaces, not like the present structures with so many cells. Let them turn their ears from those that will tell them of the exhibiors' plight. Some newcomers in the field are thriving because they are showmen; they know how to handle fans and refuse to alienate them. May their tribe increase!

Ashok Kumar is evidently a doctor in "Anjan". And who wouldn't be with Devika as the patient?

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SO GOOD
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AN IDEAL BOOK ONLY FOR THE MARRIED

PRIVATE—TO MEN

If you are a married man, you should have a strictly private talk with yourself and ask your conscience the following question:

"Am I just as attractive to my wife now as I was when at my best?

Is it not true that I am losing my hold upon her good opinion and slipping away from her respect?

Then without letting her know, practice the techniques presented in the above book and day by day note how her old esteem for you will come back. It is surprising.

PRIVATE—TO WOMEN

If you are a married woman, ask yourself:

"Am I just as attractive to my husband as I was during courtship? If not, why not? Am I gradually slipping away from his regard and devotion?"

What would you give to have them back again? Do not say a word. Just study and practice the techniques presented in the above book and note how quickly he finds you the same attractive woman he first supposed you to be: beautiful, sweet, loveable. No other power on earth can bring about this result except the wise use of sex force as shown in the above book.

THE STRONGEST POWER IN THE WORLD

Before sex all other interests grow pale and dim. If wisely used, it is capable of producing more happiness than all interest combined. It develops vigour, vitality, tremendous power and the rich, red blood of youthful intensity in the minds and hearts of men and women. Then men become noble, virile and attractive; and women become beautiful, sweet, lovable. It is a tested and proved fact that by the techniques presented in the above book a man may so far increase his own manliness and vigour that he can obtain absolute control and sway over his wife; while a woman may so far increase her own pleasure-giving power that she can obtain absolute sway over her husband.

"SEXUAL UNION IS A SCIENCE"

Says Balzac and whoever is not thoroughly conversant with the basis of this science should not be surprised if any unhappy marriage or divorce results. A recent confidential survey among physicians' wives revealed the surprising fact that even among these women, more than 50 per cent confessed dissatisfaction in their love lives. A noted Solicitor whose practice is largely concerned with matrimonial cases, has given it as his opinion that as many as 80 per cent. of divorces are due to ignorance of sex factor in marriage.

A CHALLENGE TO PRUDES

The above book contains everything the curious, inexperienced, just married and the most blase much married divorcee might want to know from the first awakening of youthful love to the full consummation of this grand passion in the privacy of the bridal chamber. It is an endless source of intimate, intriguing information—in the frank words of the present-day youth, answering the questions you might even hesitate to ask your closest friend. It is a daring, exotically illustrated, privately printed book—brimful—of naked truth, unashamed facts, frank discussions—including the coital technique postures (illustrated with male and female poses) of the various postures to be assumed during marital-union, to enjoy the acme of wedlock bliss. The illustrations alone will make your eyes pop out in wonder.

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Your greatest enemy is—hesitation. Dame Amor pays no rewards for things that "might have been". The Miracle of Life-long Love and Wedlock Bliss cannot come to pass for possibilities slumbering within you—but for solid, concrete realities which you alone can accomplish. Most readers of this daring announcement will seize this opportunity as they would a Rs. 100 Bank Note lying in the street. And they are the men and women of action who in a week or a month or so will themselves have realized the great transformation of true love and the acme of wedlock felicity.

No description can give you more than a hint of the value of the above book; the only way is to ORDER IT FOR YOURSELF RIGHT AWAY. Yes, to-day—now—right away send for this book. This book will not be sold under any circumstances or at any price, except to a bona-fide married person. A declaration on oath, duly signed with full name and address, written in ink in the purchaser's own hand-writing (typewritten or printed one will not do) must accompany every order, viz., **"I hereby solemnly declare on oath that I am married and am subscribing to this book for my sole personal use only and will not directly or indirectly make or cause to be made, copy or cause to be copied, sell or cause to be sold, advertise or cause to be advertised in any form, vend or offer for sale, or in anywise be connected in loaning, vending or giving away all or any part of the instructions contained in Coital Technique In Marriage".** Unless this declaration accompanies every order, with full remittance, viz., Rs. 3/- (plus 10 annas for postage, etc., by Postal Order this book will not be sent under any circumstances.

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HINDUSTAN CINETONE'S Social Screen Gem!

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AKOLA & DELHI

★ Pictures In Making

NATIONAL STUDIOS

"Sister" a classic production, giving a social plot, and directed by Mehboob was released at the Pathe to a very appreciative audience in the first week of August. At the studios, a number of pictures are under production, some of the prominent ones being "Nai Roshani", "Nirdosh", "Kasoti" and "Roti". The last one is being directed by Mr. Mehboob and features that well-known star, Chandramohan.

It was a pleasant sight to see Captain Naval Gandhi, that one time producer, moving about in the studios in his khaki uniform and brass buttons producing some recruiting films for the Military Intelligence Department. This well known producer who hit the head lines in international papers once for producing "Sacrifice", is certainly a choice selection for this work by the Military authorities.

RANJIT FILM CO.

"Shadi" which was released at the Royal Opera House is going better every day. The picture has captured popular fancy and it has settled down for a long run. At the studios they are busy producing a number of social pictures and one of them which comes to mind is called "Mehman'. "Susral" a social comedy directed by Chaturbhuj Doshi has been released in the North and reports come to us that this again has proved another hit.

With the Ranjit luck in the ascendent, it seems that everything that this studio handles is likely to be a success for a long time to come.

BOMBAY TALKIES

"Anjan", a social story, starring Devika Rani, is reported to have been completed at last and it is expected to be on the screen very shortly in Bombay. Producer Mukherjee has been working in the meanwhile on a new social story which will go into production in the 3rd week of August. This speed of work is in keeping with the best traditions of Bombay Talkies who do not believe in resting on their oars.

PRABHAT FILM CO. (Poona)

"Sant Sakhu" is now getting the finishing touches from Directors Damle and Fatehlal. People who had the privilege of seeing the preliminary rushes forecast a big success for this socio-devotional suoject. The next picture to go into production will be either "Ram Shastri" or "Kalidas", the latter one being a biographical story of the great poet of India.

All on the quiet it is said that Director Shantaram is preparing to launch the production of "Omar Khayyam", if his stupendous requirements in settings and costumes can be managed within a reasonable time.

PANCHOLI ART PRODUCTIONS (Lahore)

That Punjabi social picture "Chowdhary" has been completed by Dalsukh Pancholi and it should be on the screen in the month of August. This takes Dalsukh Pancholi to his new Hindusthani picture called "Khan-Daan" and we are told that Mr. Ghulam Haidar, the music director is busy finding attractive tunes to compete with the musical success of "Khazanchi". With "Meena Bazar" another subject in view, the production programme of Mr. Dalsukh Pancholi seems to be altogether ambitious; and especially so when we hear stories of bringing Shanta Apte and Saigal to work for him.

In the meanwhile, Famous Pictures, the Bombay agents of this company are keeping the flag flying by a continuous brag in praise of the pictures that are still to be thought of.

FAMOUS ARUN FILM CO. (Poona)

"Thoratanchi Kamla" was released at the Majestic Cinema to a very crowded house who delight in the revival of historical incidents. This picture has become an artistic production in several respects, not to mention the superb framing of the emotional sequences.

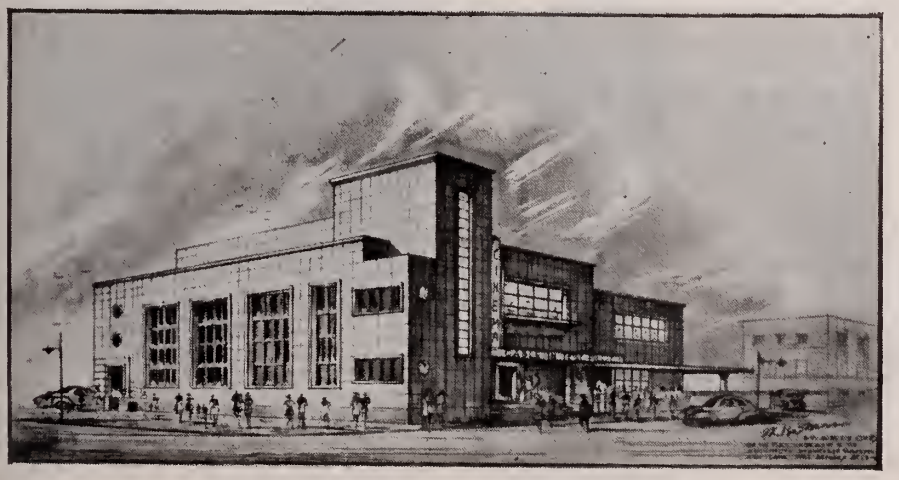
At the studios in Poona they are all busy with the shootings of "Daughter-in-Law", which will revive before our eyes probably traditional story in a new shape.

NAVYUG CHITRAPAT (Poona)

After the success of "Amrit", the social melodrama, which turned out to be an argument against prohibition, "Sangam", a new social picture which is a comedy is being shot steadily in the Kolhapur studios under the guidance of Mr. Junnarkar. This picture is expected to be completed by the end of September.

WADIA MOVIETONE

"Bombaiwalli", the Wadia thriller, starring 'fearless' Nadia and the singing Sardar Mansur, was released to a crowded house at the Super



Several new cinemas are being built in Bombay. This is how "The Light House" at Colaba will look. It is owned by the Associated Bombay Cinemas Ltd., and is equipped with the R.C.A. sound system. .Incidentally, this will be the first cinema in India which will have both 35 and 16 mm. projectors.

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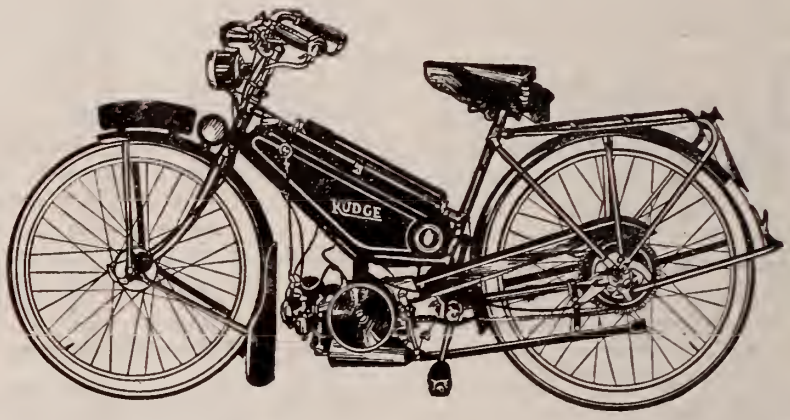

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Talkies in Bombay. Director Homi Wadia who has never produced a box-office flop adds one more success in this picture to his long list of money-makers.

SHALIMAR PICTURES

Mr. W. Z. Ahmed whose association with Director Madhu Bose and his production unit is so well known, is now launching his own production unit in the name of Shalimar Pictures. The first picture is tentatively called "One Night" and he promises to make it a night of nights from the one thousand nights. This is a social story reflecting an altogether new facet of life and it features a new comer to the screen by the name of Neena. Amongst several well known names secured for the box-office, we recognise Prithviraj who is so popular all over the country. This picture goes into production in the 2nd week of August and with luck on his side Mr. Ahmed hopes to complete it by the first week of November.

CHITRA PRODUCTIONS

"Kanchan", the maiden production of this company starring Leela Chitnis, is now waiting for release. It is expected to come to the Imperial Cinema after "Holiday in Bombay".

BRILLIANT PICTURES

News comes to us that "Municipality" a social plot, is going to be one of the most hilarious comedies of the season. You can easily believe it remembering the success which this stage play secured at several stations in Maharashtra. If the picture succeeds in capturing half the original humour of the writer, it will easily be the most humorous picture ever produced.

PARAMOUNT FILM CO.

By the time this is in hand, "Akela" the social picture starring Mazhar Khan will have been released at the Lamington Talkies in Bombay. This is a heart-rending story immortalizing the loneliness of the human soul. At the studios in Andheri, producer Kikubhai Desai is giving his final touches to "Circus Queen" in which men and brutes, both ferocious, vie with one another to make the picture a success.

The unique feature of this picture lies in the incredible feat of Miss Moti in entering a lion's cage and flirting with it, while Kikubhai Desai with his staff of technicians kept trembling outside the cage. Another costume picture called "Sheik Chilli" has also been completed by this studio.

BHARAT PICTURES

Every new day brings more news of the new activities of this progressive distributing company. What with "Swaminath", "Darpan" and "Lehri Jeevan" already in hand, their enterprising manager Mr. Choksi is constantly on the look out to knock down new pictures by spot-cash gestures. At this rate Bharat Pictures is going to be, very soon, a very influential concern.

EXCELSIOR FILM EXCHANGE

"Chitra Lekha" met with terrific competition when it was released in Bombay and yet it is reported to have done good business at two theatres in the city. The next picture coming to the hands of Mr. Lim Billimoria is "Bhakta Kabir".

CIRCO PRODUCTIONS

Director Abdul Rashid Kardar has at last completed "Swami", his dynamic social story with Sitara and Jairaj in the lead. Meet Kardar

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when he starts talking like a 'swami', preaching a message which his picture contains.

This studio has got a new lease of life with Distributor V. R. Mehta taking active interest in its activities. With one sweep of his pen on his thick cheque-book he has suppressed all rumours and once again the crowd of technicians in the Circo compound has burst into renewed activity.

On the one hand we find Director Devki Bose shooting steadily "Apna Ghar", starring Shanta Apte while on the other hand things are being made ready for "Bhakta Vidur". Still another picture which goes into the sets very soon is called "Nai Duniya" written by K. Ahmed Abbas, especially for Director Kardar.

KAMLA TALKIES

This new company tells us that in their maiden production called "Sohana Geet", they are going to give us an entirely new picture on a story with plenty of tense situations and climaxes. With Director Mirza in charge of production we cannot help but believe the report and the tense situations can well be imagined with Romilla, the cycle girl, in the lead.

PRAKASH PICTURES

Like others in the town we are also waiting for "Darshan", a social story which remains completed at the studios. With Jyoti and Prem Adib leading a very useful cast of artistes, the producers are very sanguine about the success of this picture. Having done their best they are, however, not prepared to rest on their laurels and the shootings of the mythological spectacle "Bharat Milap" is going in full swing. With Shobhana Samarth and Sahu Modak this picture which is under the captaincy of Director Vijay Bhatt is expected to be a brilliant successor to "Narsi Bhagat".

SUDAMA PRODUCTIONS

"Holiday in Bombay", a scintillating social comedy, starring Sabita Devi is once again brightening the stars of Sudama Productions. You can see Director Badami swanking about in his big new car actually taking a holiday in Bombay—and they say Bombay is a big city of commerce.

This picture is reported to be creating new box-office records at the Imperial Cinema when it was released in the last week of July. The future programme of the company is kept a secret and we shall also observe the convention of being secretive about it.

VAUHINI PICTURES (Madras)

"Devata" has created sensational news in the South because of its excellent technique of production. This is the only firm in the South which keeps the flag of film production flying high up in the air and few producers in this part of India can approach it so long as Messrs. B. N. Reddy, Ramnoth and Sekhar sail together in their pursuit of art.

It is reported that the next subject which will be taken for production will be a biographical picture called "Potana" and once again Nagiah will be starring in it. And believe us, that a picture has to be good for this excellent artiste to be working in it.

A DIVIDEND OF 5 PER CENT

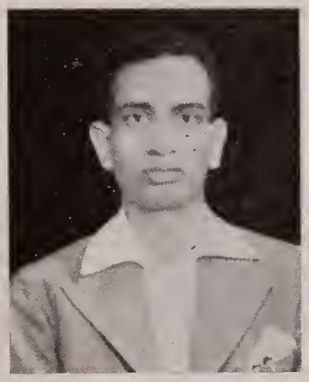
We understand that at a General Body Meeting recently held under the Presidentship of Mr. V. Shantaram, the National Gramophone Record Manufacturing Co., Bombay, has declared a dividend of 5 per cent free of Income-tax for their shareholders. This is indeed, a very welcome news seeing the competition this company has to face, and the news should delight the hearts of all nationally-minded people.

Five More Prize Winners

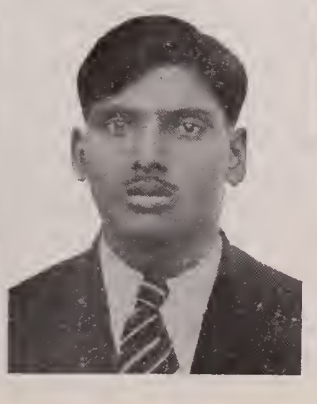
We are pleased to announce here the names of the lucky prize-winners whose answers in the Readers' Research Questionnaire were considered as highly commendable by the Editor.

Mr. W.M. Tatke, DAMOH

Mr. V. S. Gujar, P.O. GHUSURI (Howrah.)



Mr. B. Gurubasappa DEVANGERE



Mr. P.S. Ramakoteswara Rao, MARKAPUR (Kurnool)

And **Mr. S. Parameswaran Nair,** Thampanoor, Trivandrum.

Educating India's 400 Millions

Harness The Movies To Build A Nation

By: **K. Ahmad Abbas**

On a railway platform, three little girls—aged 9, 7 and 4 stood waiting for the train. They had come to receive their uncle whom they were going to meet after three years.

The train steamed in and the uncle stepped out of the compartment. The little nieces made a rush for him and greeted him, not with *"Salam"*, *"Adab"* or *"Namaste"* but with *"Chal chal re Naujawan"*, the refrain of the popular "Bandhan" song.

This is a true story because I was the uncle. And I have recalled it here because, in my opinion, it so effectively sums up and vindicates the powers of the cinema to impress and educate the juvenile mind.

The cinema not only *will* teach India's 400 millions, it is *already* teaching a vast number of them—only those, of course, who are able to visit the limited number of cinemas in cities and towns.

Take a few examples, if you require confirmation of these remarks.

Before the advent of the cinema, how many Muslims knew anything about Krishna, Ram, Seeta, Savitri, Tukaram, Dnyaneshwar?

Conversely, how many Hindus had heard or read the legends of the Arabian Nights, the romantic classics of "Laila Majnoon" and "Shirin Farhad" or the story of the justice of Jehangir? And, generally speaking, how many Indians had ever heard of the humanitarian work of Pasteur and Zola, the inventive genius of Edison and Bell, the adventures of Marco Polo, the story of Marie Antoinette, the revolutionary achievements of Villa and Juarez?

If the people in an obscure U. P. town have some idea (may be somewhat cock-eyed) of Bombay life and if people in Bombay have some idea (may be, even more cock-eyed!) of life in New York and London, it is due to films and films alone.

But for the talkies, no one outside Bengal would have heard the name of Sarat Chandra Chatterji and the Gujeratis and the Punjabis and the Tamilians would have been denied such literary classics as "Devdas" and "Bari Didi".

Ten years ago it was rare to find a South Indian able to understand and speak even the simplest phrase in Hindustani. It was practically impossible for a visitor from Delhi to make himself understood in Bangalore, Hyderabad (Sind) or Chittagong. Today the situation has vastly changed and, thanks to the inroads of Hindustani films in non-Hindustani-speaking provinces, it is possible for the Punjabi and the Madrasi to meet on the streets of Jubbulpore and to converse with each other. The screen has proved the best teacher of Hindustani, the national language.

Director Sarvottam Badami gives a sparkling picture in "Holiday in Bombay."

NOT A TOY BUT A MEDIUM

Thus I do not present the cinema to the educationists as a toy that *may* have some useful potentialities. Indeed, I urge the claims of the cinema to be the most potent factor for mass education which, as I have indicated, has already succeeded in educating a vast mass of people in this country, even without any directive or co-ordinating programme and without any state aid. It may be argued perhaps that the education that the Indian cinema has given is the wrong sort of education. Most of the films put ideas of romance in the minds of the juveniles at too early an age, some even teach them to be criminals. Granted. But it only shows that, for good or evil, the cinema is an educative force. In India, the educationists and the intellectuals left it in the hands of capitalists who are only interested in making money, with the result that the films they made exploited the cruder human hunger for sex and escapist entertainment. If the Indian films have been able to do a little bit for the enlightenment and education of the people, it is inspite of the producers. It is because, whatever its quality, by its very nature, the film is an educative medium, for it enlarges human experience and extends the mental horizons of the audience.

FASCIST ABUSE OF THE CINEMA

In other countries, where intelligent administrators and unorthodox educationists have realized the tremendous scope of visual education

through the medium of the screen, it has proved an invaluable help to the spread of ideas and information and the general cultural awakening of the people. Among these one may mention Soviet Russia, U.S.A., Britain, Germany, Italy and Japan.

But, here again I have to reassert that a powerful educative force like the cinema *can be abused.* I have seen the educational films produced in Germany, Italy and Japan but I certainly would not like India to follow their example, except in so far as to learn their technique and methods of organization. In all these countries, educational films, like education itself, have been subordinated to the needs of the Jingo ambitions of the Fascist rulers.

In Soviet Russia, maximum use has been made of films as an instrument of mass education. Through the medium of the screen, they have been able to spread literacy in a country that, 25 years ago, was steeped in illiteracy—even worse than India. Through the same medium they have been able to teach the ignorant peasantry improved methods of agriculture, hygiene and community organization. What is most important, however, is that in a country where conservatism was rooted deep in the soil, they used the screen to propagate progressive ideas, break down orthodoxy and social reaction, create industrial consciousness and to awaken interest in cultural life.

NO BOX-OFFICE IN RUSSIA

But, then, Russia is a communist state and conditions there are radically different from those that prevail in India. The Soviet state owns all the theatres and all the film studios. It is, therefore, possible for them to make whatever type of pictures they like and to exhibit them everywhere. There are no distributors, no exhibitors, no cinema lessees, no question of minimum guarantees, no percentages, no free passes, no need for sky-rocketing of stars, no special publicity. In one hyphenated word, there is no *Box-Office.* They have no distinction between educational and entertainment films. Every film they produce is an educational film! How can we, then hope to emulate their example?

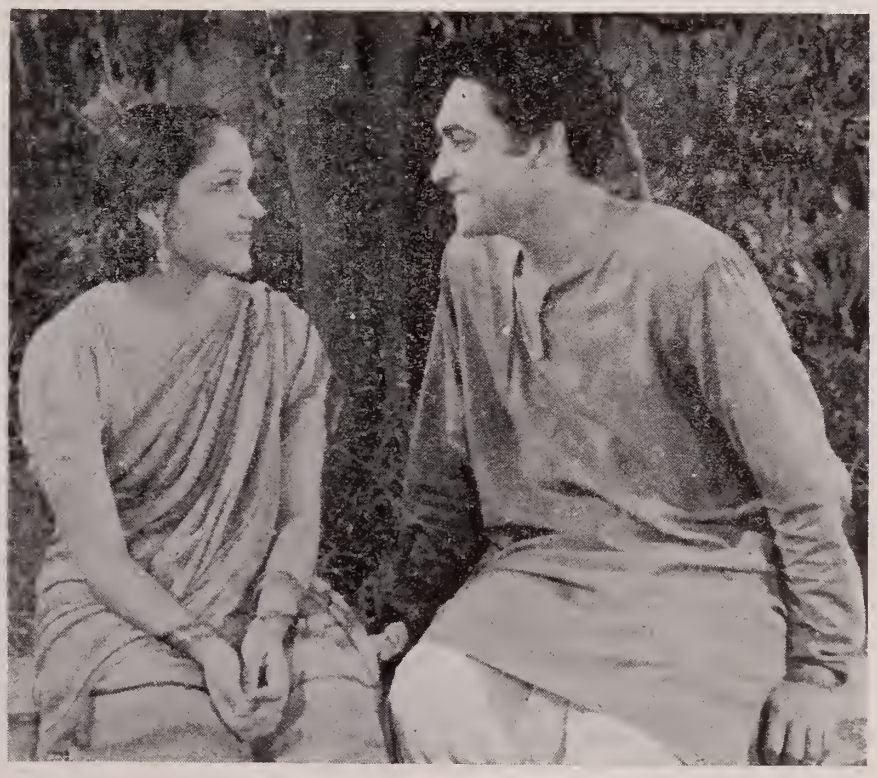
For our purposes, it is better to study what has been done in this connection in countries like America and Britain. The production is carried on, no doubt, under a capitalist profit-motive system but an enlightened capitalism and an enlightened administration have combined to make considerable use of the motion picture for educational purposes.

To many people, an "educational film" somehow sounds like a terribly dull and dreary affair. They visualize long footage being devoted to the microscopic analysis of a drop of water and frightening close-ups of the tsetse fly. This is only a narrow conception of the educational film. Go to any cinema showing foreign films and you will see two or three 'shorts' many of which are nothing but educational films, in the best sense of the term, though you may never have suspected that. In this category I may mention such outstanding and popular features as Warners' historical vignettes, Pete Smith Specialities, Crime Does Not Pay and most educational of all educational films, the March of Time!

The American producer has combined education with entertainment and thereby secured profits even while rendering public service. The advantage in this type of educational film is that they are produced in an interesting popular style and are shown along with entertainment films and, therefore, they reach a vast mass of people in an unobtrusive manner.

In England, the documentary movement provides an excellent parallel. Here are a band of pioneers like Paul Rotha, John Grierson and Basil Wright who have been experimenting with the wider educational use of the film medium. Mainly helped by some Government departments like the General Post Office and a few big industrial concerns, they produced a number of films about such diverse phases of life as the depressed industrial areas, fishing in the North Sea, the gas industry and railway communications. (To-day, of course, they are all engaged in producing war propaganda films).

Like the American 'shorts', the British documentaries are also exhi-



After a long time, almost an age, Devika Rani comes to the screen with Ashok Kumar in "Anjan" a social picture of Bombay Talkies.

They seem to be all there in "Anjan"—Devika, Desai, Ashok Kumar—the new picture of Bombay Talkies.

bited along with entertainment films though they do not enjoy such a big world-wide market as the Hollywood product.

INDIA NEEDS EDUCATION AND ENTERTAINMENT

Then, both in England and America, they also produce what are literally 'educational' films—on subjects ranging from history to hygiene, from geography to gymnastics—which are specifically planned to illustrate and supplement the textbooks. These are usually made on the 16 mm films so that they can be shown in schools on small and inexpensive projectors. The Governments, through their education departments, supervise and subsidise the production of such films which have proved invaluable allies of the school master and not a competitive rival as some might imagine!

In India we need both these types of films—the 'short' shown with the entertainment film in the cinema and the film specially made for the schools. Like pre-revolution Russia we have to eradicate not only illiteracy but also root out conservatism and reaction which are such a bar to progress. In a country of only less than 10 per cent literacy the printed word is impotent as an instrument of propaganda. Radio may do some good but visual impressions stay longer than aural and the value of cinema for this purpose is unrivalled.

In the next issue I will discuss the practical possibilities of producing and exhibiting both these types of educational films. Meanwhile I invite the educationists as well as the average citizens to look over the new educational horizons that are opening out. Education is no longer restricted to book knowledge. Kindergarten, Montessorie, Activity School, Basic Education—all the new and rational systems agree that education must be based upon the life around the students and must develop their mental faculties by widening their interests and enriching their experience. For this widening of interests and enriching of experience there is no better and cheaper method than the educational film.

In "Shadi", Ranjit's latest box-office hit, Khursheed and Ishwarlal hit it well together

"SISTER", An Unusual Picture

Mehboob Scores Another Personal Triumph

Kanhyalal's Excellent Performance.

This is Director Mehboob's second picture at the National Studios. In comparison with the popular success scored all over India by National's maiden production, "Woman", the present one of Mehboob may not capture the public fancy to the same extent but in its technical content and production values, "Sister" is certainly far superior to "Woman".

As a director, Mehboob has improved beyond recognition. His technical work has gained more polish and efficiency while his emotional framing of the drama has secured more subtle hues than ever before.

"Sister" is an unusual picture, unusual from the general run of the pictures, unusual in its theme, in its presentation and in its psychological content. It is a refreshingly new experiment in audience entertainment being a new departure from the age-old triangles of romance. And to that extent, "Sister" presents a novelty to the Indian screen.

BROTHER LOVE MOTIF

The main resistance of the story is centred in a brother's passionate, all absorbing love for his sister, more so because, his little infant sister becomes the sole obsession of his life and the solitary relative of his existence after the catastrophe of an earthquake.

The mighty brother and his little sisterly atom pass through years of struggle and agony, till one day the sister grows into a woman and falls in love with a young man.

And here is reached a great emotional climax which unfolds a thrilling drama, grim in its basic elements and mighty in its sweep. Sheikh Mukhtar, the brother, is called upon to make a decision and in making it is asked to tear his little sister from his heart, for ever and for good.

The brother cannot reconcile himself to the idea of his sister going away from him. In a fast series of dramatic incidents, the desired end is reached to the utter relief of the emotional suspense of the audience.

SISTER

Producers:	*National Studios*
Story:	*Zia Sarhady*
Dialogues:	*Wajahat Mirza*
Songs:	*Dr. Safdar*
Photography:	*Faredoon Irani*
Sound:	*Y. S. Kothare*
Music:	*Anil Biswas*
Production Chief:	*N. R. Desai*
Cast:	*Sheikh Mukhtar, Nalini Jaywant, Harish, Kanhyalal etc.*
Released at:	*Pathe Cinema*
Date of Release:	*6th Aug. 1941*

Director:—MEHBOOB

Director Mehboob, who gives an almost classic picture in "Sister" the recent release of National Studios.

KANHYALAL LIVES HIS PART

Mehboob's direction is superb, but one would feel like debating about the psychological interpretation of the role played by Sheikh Mukhtar.

There is a lot of unnecessary matter which could have been removed to improve the play. Sound and photography are excellent—from the popular view point, the music score is a little weak. But the grim drama hardly provides any scope for light and lilting music.

The best performance is given by Kanhyalal in the role of a pickpocket. He lives the part. Sheikh Mukhtar is too stagy and melodramatic while Nalini Jaywant has acted well for the first time.

Well, "Sister" must be seen. In its theme there is a provocation, in its presentation there is beauty, though in its entertainment we miss a bit of exhilaration.

They were Director Mehboob's guests at an exclusive preview of "Sister", a National picture. From left to right: Mr. Baburao Patel, Mr. Nanubhai Desai (Production Chief); Miss Rita Carlyle, Mr. Mehboob, Mr. Zabak and Mr. Ahmed Abbas

'Shadi' Unconvincing Yet Entertaining

Khursheed's Charming Performance

Motilal Has Little To Do

This is one of those 1940-41 Ranjit series of pictures which are primarily produced for entertainment with hardly a pinch of instruction. Looking for logic into these is as difficult as looking for a needle in a haystack.

We must therefore take these pictures at their surface value and treat them as mere entertainers and quite harmless at that.

Looked at from this innocent point of view, "Shadi" becomes an excellent entertainment, more so because of Khursheed's excellent work and Motilal's long-earned popularity.

The story which has a thoroughly orthodox blend looks a little improbable. Especially when we are asked to believe that the young college-educated heroine agrees to marry a paralysed man merely because the parents of both had promised them to each other when they were mere children. The Hindu-wife-devotion-angle is presented on the screen with the full traditional vengeance and we find several highly unconvincing and improbable sequences glorifying the torturous existence of the Hindu wife.

And yet these scenes, however humorous to the intellectuals, go well with the mass mind tuned to the faith of living in the past. This very aspect of the picture assures its box-office success and to that extent "Shadi" is an eminently successful picture.

TWO GIRLS—TWO BOYS—TWO FATHERS

This is a story of two girls and two boys with two fathers thrown in. One girl believes, inspite of her college educaton, in the ancient ideals of a devoted Hindu wife projected into life by the affection of the parents, while the other, England returned, believes in shaping her own destiny despite parents, traditions and old customs. The girl with the ancient complexion meets, strangely enough for all her devotion and faith, a paralysed mate in life while the cream-and-powder complexioned meets one of the best types of manhood.

Shobha, the present day advertisement of Sati Savitri, nurses her husband back to good health and good fortune. With the broad smile of fortune on his face, Bihari presents a *volte face* and throws himself into a riot of vicious gaiety regardless of his wife's pleadings. The wife is soon driven out of the house and her place is taken by a singing girl who dances to the spirit of the wine that soaks the man's soul.

SHADI

Producers: *Ranjit Movietone*
Story: *Gunwantrai Acharya*
Dialogues: *Munshi Dil & Pandit Indra*
Songs: *Madhok & Dil*
Photography: *Gogate & Krishna Gopal*
Audiography: *C. K. Trivedi*
Music: *Khemchand Prakash*
Production Chief: *Chhotubhai*
Cast: *Motilal, Madhuri, Khursheed, Ishwarlal etc.*
Released at: *Royal Opera House*
Date of Release: *12th July '41.*
Director:—JAYANT DESAI.

At this stage the cream-and-powder beauty steps in with her strong and revolutionary ideas. Very soon thiugs start moving and we soon come to a climax, by, of course, the most unimaginative way, where the hero, Behari, is taught a lesson and made to love and respect his wife. For quietly waiting and watching Anil gets the powder-beauty Neela as a prize for life.

THE SARDAR'S LUCK

There is nothing in the picture to suggest any exercise of intelligence on the part of either the writer or the director. It is a straight yarn, told in the ancient Ranjit way and in the peculiarly Jayant Desai style.

Khursheed the soul of "Shadi"

The phenomenal luck of Sardar Chandulal Shah plays the most dynamic part in all Ranjit pictures and covers with its silver blanket a thousand mistakes of the executives some of whom, with sufferance, can be called pseudo-intellectuals

The songs, however, are beautiful not only in tunes but also in words

KHURSHEED TAKES THE APPLAUSE

Khursheed is stunning in her sympathetic role and takes practically all the applause for good work and good singing. Motilal gets his share of applause, but this excellent artiste is very badly "cut" through reels and reels continuously. To sabotage so popular an artiste is a criminal folly, inexcusable and unreasonable. We commend these remarks to Sardar Chandulal's close attention. There is more in Motilal for the box-office than several so-called stars put together.

Poor Madhuri! Her sophisticated role only fits her funny coiffure. The language that slips out from her tongue helps to advertise the coiffure—beyond that nothing. Ishwarlal has paled off. He is not his usual best. He is stagy and awkward at places. I wonder whether he is getting a swollen head.

Well, see "Shadi". It is a good entertainer and does not bother you.

DEVATA Becomes South India's Best

Triumph of Technique and Art

Nagiah's Memorable Performance

With "Devata", Vauhini once again vindicates the claim "when better pictures are made, Vauhini will make them", for "Devata" is the best movie to date produced this side of the Vindhyas. And as an illustration of the near-to-perfection result achievable by splendid team-work and co-operation between technicians, "Devata" might even hold its place in the All-India film field.

For it is on the technical side that "Devata" more than makes up for what it rather lacks in the emotional content and in the incidents that make the story.

TOO SIMPLE

The story is simple, in fact, much too simple to fit into a classic frame. Venu returns home to the village from England where he had been to study for the bar. His widowed mother and unmarried sister, both with hearts of gold but with unobservant eyes, fail to notice in their joy at his return that he does little else throughout his stay at the village than give all eyes to the voluptuous physical allure of Lakshmi, a maid-servant who, being motherless, has come to be just a member of the family.

Mr. Lim Billimoria, the enterprising distributor who releases the Film Corporation pictures in Bombay.

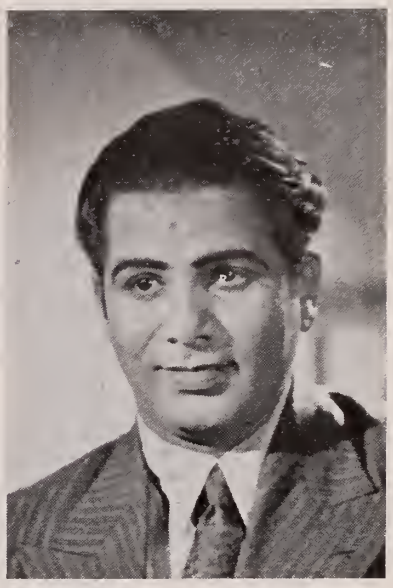
Without thought of her wish in the matter, Venu one night takes advantage of the sleeping Lakshmi. Dawn finds him penitently and passionately pledging his troth to the distressed girl, swearing to wed her. Back at Madras where he enrols as barrister, Venu's promise does a fade-out as his uncle, who has financed his education, reminds him of a prior agreement between Venu, Venu's mother and himself to the effect that Venu should marry Vimala, the uncle's daughter.

Venu agrees, though hesitantly. The wedding is all set. To Lakshmi, he offers monetary solace. She spurns it and seeks her fate, overcoming ideas of suicide because of the coming child.

Meanwhile, Vimala, the giddy social butterfly that she is, thinks she has more chances of happiness with Sukumar, an oily sycophantic handsome friend and elopes with him. Venu confesses his misdeed to his mother and at her bidding goes in quest of Lakshmi. That unfortunate girl finds at every turn men after her. Her child is gravely ill and in despair she repairs to a brothel whose keeper had once tempted her. But in sudden revulsion she escapes from the brothel just in time. The police take a hand in the game and put Lakshmi in the lock-up on a charge of attempted murder during escape. But the brothel-keeper's dying statement clears her, and Venu, his mother and sister trace her to the lock-up cell and take her gladly to their bosom.

DEVATA

Producers: *Vauhini Pictures*
Language: *Telugu*
Story, Screen-play & Photography: *Ramnoth*
Songs & Dialogues: *Acharya*
Music Director: *V. Nagiah*
Recording: *Sekhar*
Cast: *Nagiah, Kumari, Suryakumari, B. Rajaratnam, Renduchintala etc.*
Released At: *Paragon Talkies, Madras*
Date of Release: *4th July* 1941
Director:—B. N. REDDY



Nagiah, the popular artiste of the South.

TECHNICAL WIZARDRY

That so superficial a plot could have been given such a brilliant filmic setting as "Devata" provides, without seeming ludicrous, is a tribute as much to the artists as the technicians. That an England-returned youth who would have had a satiating visual diet of the feminine form even in nudity would fall like a ton of bricks for a mere servant-girl by merely gazing at her fully-draped contours for a few days is bad psychology. Only a virginal monk would dream of such sudden seductions. The way the camera picks up these sequences, the slick direction, and the masterly portrayal of reaction by the actors lends probability to the whole thing. This

one illustration amplifies how throughout sheer technique puts over the story in this picture.

ONE OF THE GREATEST

Nagiah as Venu gives a truly memorable performance. Labouring heavily under the handicap of a role that has little individuality, he yet manages to put it across so vividly that he dominates the picture. He speaks but few lines; in fact, the dialogues in this film are kept to a remarkable minimum. But his face registers moods and even thoughts with the crystal clarity of a mirror. He is beyond doubt, one of the greatest actors we have in our country.

Kumari, too, has rather a pattern role as Lakshmi—but she too rises to a high level of acting. She is even better than she was in "Sumangali". But one fails to see how her role entitles her to be regarded as "Devata".

While the hero and heroine are mere types, in Vimala and Sukumar we have sharply-etched miniature portraits and Bezwada Rajaratnam and Narayana Rao do exceedingly well in these roles. All the supporting characters discharge themselves with great competence, as is usual in Vauhini pictures. Suryakumari must be mentioned for her portrayal of Seetha, Venu's sister.

Director B. N. Reddy has done finely but he would have done better had he been a little less generous with the music director and cut down the number of songs. They are too many, and while all of them are good and enchanting, they still pull down the fast tempo to some extent.

To praise Ramnoth's photography, Sekhar's audiography, or Acharya's dialogues, is to paint the lily. The three are at their peak of brilliance

Forgetting the defects of characterisation and psychology, which are anyway put over effectively and which become apparent only to very critical minds, it would be an injustice not to recognise in Vauhini's "Devata" a picture of great merit It has the finish, the kinematic content, the artistic excellence blended with box-office, the imaginative direction and that elusive "it" which we find in all great pictures, whether made in India or imported from Hollywood.

And seeing that it is made in India and that too from that part of the country which has notoriously low level of filmic progress, "Devata" certainly adds to the greater glory of the Vauhini trio, and saves the South from being utterly forgotten.

(Con. from page 43)

spoilt by the shoes. Anyway I asked him about his likes and dislikes where clothes are concerned. He said "I don't bother much about clothes as long as they are clean. I believe a man's best friend is his dhobi." He was quite serious about this and I agree with him. But he forgot the barber.

Apart from his shoes the only other real fault I have to find with Motilal is with his handwriting. It is such an untidy scrawl that it reminds me of my first writing lesson in the kindergarten. When I told him how ghastly I thought it was, he said "I'm mortally wounded. I've always thought my handwriting was superior to J. B. Taylor's, and now you've disillusioned me." He swears this bit of wit is entirely original and home made and who would doubt a gentleman's word? Because Motilal is a gentleman.

He stands up and sits down when he should, shaves nearly every day, and never uses strong language in front of ladies.

What more could you ask of a gentleman, I ask you?

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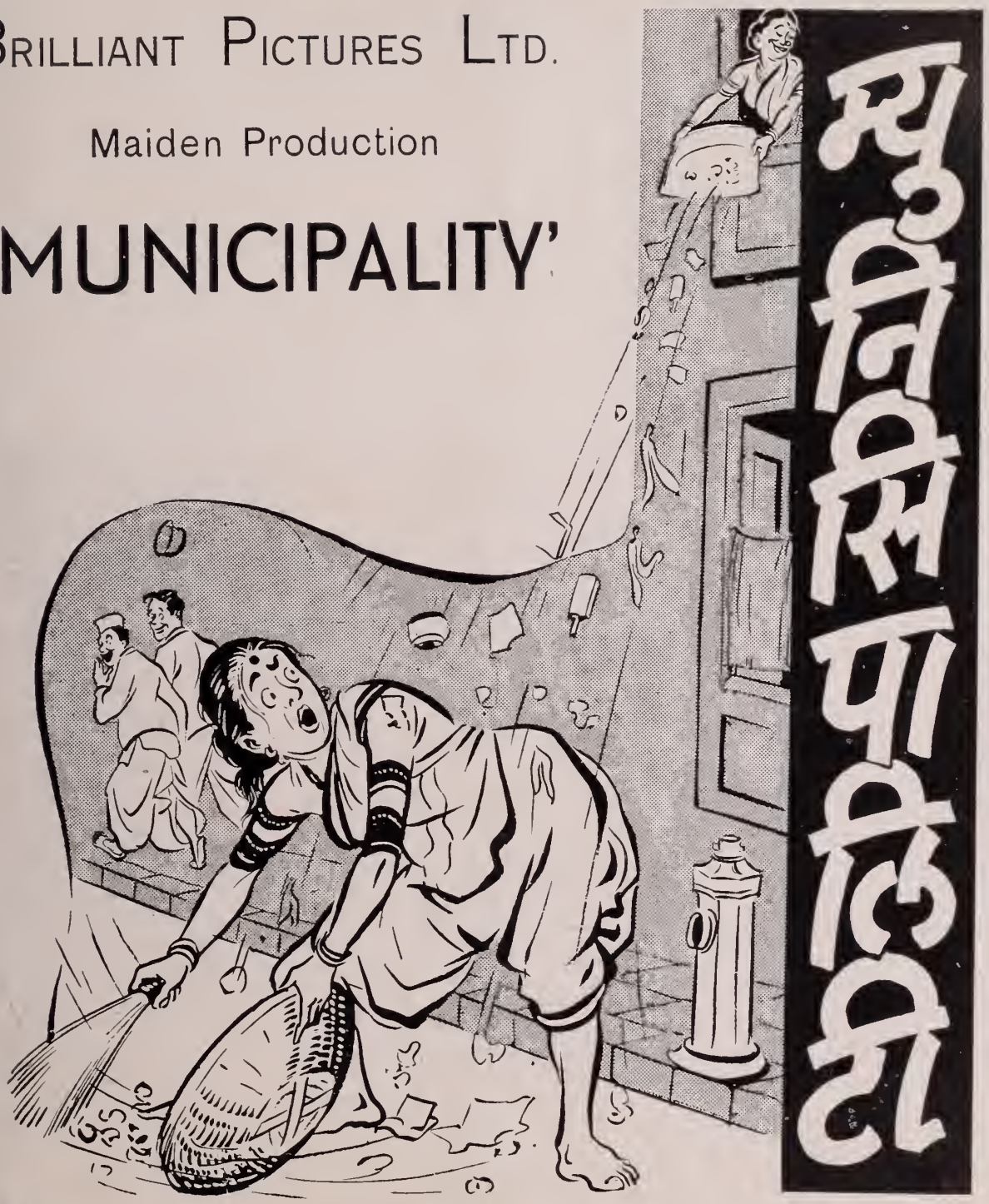

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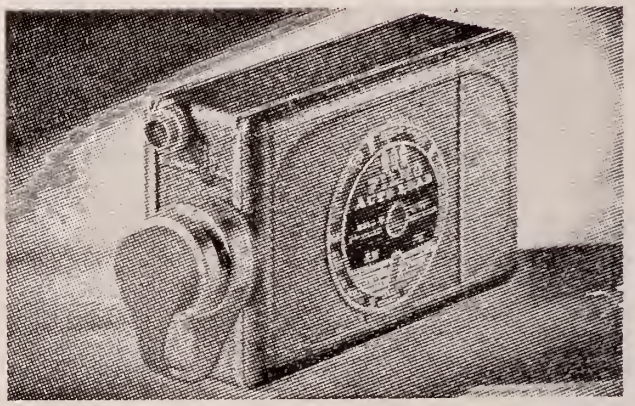

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Editor: BABURAO PATEL

VOL. 7 NO. 9
SEPTEMBER, 1941

V • • • —

Elsewhere in this issue we publish an article exposing the methodical German exploitation of the motion picture film as a deadly instrument of propaganda.

We are told, and by an eminent English writer who has chosen to remain unknown behind the pen name of "Criticus", that Herr Goebbels, the Nazi Propaganda Minister, spends over forty crores of rupees a year merely on overseas film propaganda.

This huge expenditure sounds astronomical to the Indian mind, in a country, where the average income per head is hardly three annas a day.

Till last year the Government did not realize, even distantly, the huge potentialities of the film for the purposes of propaganda. On the other hand they had enough money to waste on defence and maintenance of law and order as we find that in the single year of 1929, the Government spent Rs. 4210/- or more than 80% of the total expenditure of Rs. 5402/- per 1000 persons on defence and maintenance of law and order which are economically speaking, unproductive services.

Strangely enough with all this top-heavy and unreasonable expenditure, India's defences are too poor in comparison with those of the smallest of the Dominions and the pretence of maintaining law and order stands exposed in the umpteen communal disturbances that regularly erupt all over the country proving beyond doubt the waste in money and the incapability to rule wisely.

When the Government has so much money to sink in unproductive services year after year, one must deplore their lack of imagination in not realizing the vital importance of the potentialities of film propaganda which could have been easily harnessed earlier, not only for making the nation war-minded but for its uplift in educational, social and economic fields. Had they trained the nation in better citizenship through all these years, the policing expenditure could have been cut down by 80% and the money could have been used in a better way.

The Indian film industry has been trying for years, through protests and deputations, to catch the eye of the Government and win over their support for visual education in schools and villages, for encouragement to the indigenous film industry and for relief in taxation on machinery and raw products for the use of the film industry. But the Government have all along turned a deaf ear to all appeals and with a self-complacency typical of modern democratic states had allowed matters to drift till last year, when they learned from the enemy their first lesson in film propaganda.

Hitler had to spend over 40 crores a year for years for the self-complacent Englishman to wake up and take notice of the world around.

And then the war came and the Englishman tried to make up for the lost time theoretically by talking a lot about a lot of intentions and practically doing nothing.

Ten months after the Englishman woke up and hypnotized himself into believing that he was doing all the film propaganda that could be done in the whole world, Basil Wright, the famous critic, wrote in the "Spectator", a leading London paper, as follows: "After ten months of a total war the Films Division is still largely a waste of public's money. It has announced no coherent plan, within the framework of which its week-to-week film policy could be shaped and reshaped according to immediate needs. It has failed to mobilise the immense goodwill of the British film industry. It has even failed to make more than a handful of suitable films, and, if suitable films have been made it has delayed or bungled their presentation to the public."

And even inspite of this epitaphic criticism, the Films Division continued with its merry career of bungle and blunder and the Englishman, conceding the critic the democratic privilege of criticism, smiled good humouredly and went to sleep again self-complacently while Hitler blared deep and loud from every corner of the world with or without ceremony.

Once again the "Economist", another London Weekly, tried to wake up the Englishman in the following words: "So far, not one of the Ministry of Information's activities at home has won even qualified general approval, in official or unofficial circles; and the Select Committee's Report on the Films Division is another

story of inefficiency, lack of co-operation and misdirected energy."

And yet the Englishman slept the sleep of the just. His democratic fibre rebelled at the idea of waking up and doing something. After a century of ennui, how can one expect the good-natured Englishman to shift for himself just because a few scribblers chose to criticise. To hell with Hitler! Who cared? The Englishman was defending the last citadel of freedom. Was that not enough moral justification for his survival even though he was found sleeping on the turrets? Poland had fallen. Denmark was occupied. Norway invaded. Belgium run over. Holland attached and France conquered. And still the Englishman was trying to spell Czechoslovakia and wondering where the hell could that country be.

Once again "John Bull", that fearless paper which the Englishman created in his moment of social conscience and forgot, roared: "In recent months, a considerable part of the national resources is being drained away through carelessness, inefficiency, muddle and plain tom-foolery. Once again, therefore, we say "DAMN THIS WASTE! STOP THE LEAKS AND WHERE NECESSARY, SACK THE DUFFERS".

Referring to the film propaganda John Bull wrote: "WE CONCLUDE THAT A HIGH PERCENTAGE OF ALL THE TIME AND MONEY SPENT ON BRITISH PROPAGANDA FILMS HAS BEEN A DEAD LOSS".

And yet the Englishman slept and in his sleep smiled like an innocent babe.

But Hitler was not sleeping. He was marching. He poisoned one nation after another with his aggressive film propaganda and marched into them and crushed the final fragrance of freedom beneath his heels of tyranny.

When the first long-distance gun roared across the English Channel, the Englishman woke up, annoyed. In that moment of annoyance, Churchill, perhaps the greatest Englishman of all times, was born to become the solitary symbol of British doggedness and courage.

The whole Empire vibrated with the dynamic words of this man and to play its part, the Government of India formed the Film Advisory Board to advise about and to produce war propaganda films though in a characteristic English way, the English sprinkling amongst the officials did not openly admit this.

The tragic progress of the Film Advisory Board is now a matter of history. In our opinion, the Board has failed to deliver the goods and at a time when we need them most.

In her heart of hearts, India realizes the vital importance of a British victory. Even the extreme political opinion in the country wants Britain to win. And yet the Government of India seem to contribute the least to this victory of the future.

It is not our field to criticise the Government for apathy in the departments of defence, economics or politics. There are many able critics who have been doing sentinel service in this respect. We are concerned with the Government's obligations in the field of film propaganda.

And in this field we accuse the Government of apathy, carelessness, inefficiency and of causing waste of public's money. Not one film so far produced by the Film Advisory Board has justified its expense and purpose. Not one will, till the entire ramshackle Film Advisory Board is completely overhauled.

Several members of the Board don't even attend its meetings regularly. They are there formally, to save their faces. Several Indian producers watch the activities of the Board with amusement and from a distance.

These hypocrites are of no use to us if we are to win the war.

The Government try to threaten us for criticising the activities of the Board. The Government ought to lock some of the members up for their criminal indifference.

We are at war and we must win it—whatever the cost. If the Government accept this truth, what are they waiting for?

Sack Alex Shaw, overhaul the Board, compel the members to attend, demand the co-operation of the film industry, produce dynamic war films and do a hundred and one things but win the war.

Is that too much to ask? If it is not, we demand an explanation from the Government of India for blundering so far.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WISE CENSORSHIP IN GWALIOR !

Censorship always savours of fascism and as a rule it is a repellent idea to a democratic mind. But in a country like India where old notions die hard, censorship would be considered essential in many fields of life. And particularly so in our film industry with its producers, distributors and exhibitors still blissfully ignorant of the social responsibility they shoulder in popularising films as the only means of mass entertainment.

With this observation, we welcome the new Cinematograph Act recently enacted by the Government of Gwalior. While it is generally based on the lines of the Act available in British India, it is a little more progressive and national than the British legislation which is, as is usual with several other British Acts, blind to the social requirements of society in general.

To prevent child delinquency, the Gwalior Act prescribes a restricted censor certificate in the following words:

"Every License to exhibit shall contain a condition that the Licensee shall not allow children above the age of five and below the age of sixteen years to attend cinema shows excepting the shows for which permission has been obtained from the competent authority."

"Any Licensee intending to allow children above the age of five and below the age of sixteen years to attend any cinema show, shall apply to the competent authority on an unstamped paper. A brief story and such other information as may be required by the competent authority, shall also be accompanied with the application. On satisfaction of the competent authority to the effect that the film is worthy of exhibition to children, permission shall be granted to the applicant in writing. But in no case, such permission shall be granted to a show closing after 9-30 p.m. in the night."

"When permission from the competent authority has been obtained to allow children as aforesaid to attend any show it shall be mentioned in the notices, handbills and placards advertising the said show."

A progressive legislation like this, with a social conscience, is a new thing in India. It is not at all a hardship. In a country infested with sex and crime pictures asking the innocent youth to pay the price for the greed of the elders is a social crime. And the Gwalior Act is the only remedy for this social evil.

A pity is that the Bombay Board of Film Censors, which prides itself on being the first censoring institution in India, has nothing so rational to substantiate a justification for its existence.

On the other hand, it is packed with members and executives who seem to lack imagination and initiative and don't seem to wake up to a realization of their social responsibility even when they are pulled by the ear.

WITH MORAL CODE IN VIEW

One of the grounds on which the Gwalior Act would refuse a censor certificate is described as follows:

Sumati Gupte makes "Thoratanchi Kamla" a romantic episode, otherwise it is a historical picture.

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"A matter likely to cause disturbance of the public peace or **which may prejudicially affect the ways of the persons attending the exhibitions so as to spoil their morals.**"

While censoring on the grounds of morality is not a very welcome news, a provision for the same is absolutely essential seeing the undue liberties so often taken by foreign and Indian producers in presenting pictures with morbid sex obsession and lax codes of morality.

And also in a couple of more items the Gwalior Act is a decided improvement on the Cinematograph Act obtainable in India.

While the Censor Boards in India give final and arbitrary decisions leaving no right of appeal, the Gwalior Act concedes the right of appeal before the Sessions Judge or the High Court within fourteen days of the unsatisfactory decision by the subordinate officer.

Still another item obtaining our approval is the Gwalior Government's thought for the safety of the audience. While prescribing the most stringent sanitary and hygienic conditions for the premises of exhibition, the Government insists upon every exhibitor having licensed operators, fully qualified to the satisfaction of the Chief Electrical Engineer of the State. And here again Gwalior beats the British law-makers in a progressive outlook.

Will the Censor Boards in India even now learn? We doubt.

"BAGI" AND BIHAR GOVERNMENT

Talking of wise censorship, we are reminded of the unfortunate case of "Bagi", a picture produced by the Vishnu Cinetone two years back.

The picture was passed by the Bombay Board of Censors on the 28th September 1939 without any cut and was allowed to run throughout the Bombay Province. The Bengal Censor Board also passed the picture without any cut. While the Censor Boards at Madras and Lahore passed the picture with minor excisions.

Inspite of the sanction of these principal Censor Boards, the Government of Bihar thought it advisable to ban the picture entirely. Strangely enough, they have not been courteous enough to give their reasons for doing so.

Mr. S. Jagannathan I.C.S., the Political Under Secretary to the Government of Bihar was requested by the parties concerned, as far back as the middle of July last, to assign reasons for the Government action to enable the producers to excise the portions which were found objectionable, but the efficient Under Secretary has not perhaps thought it necessary to reply. A second reminder has also passed unreplied.

Is that not rather a queer procedure for a Government office?

Apart from the arbitrary action of the Government of Bihar in banning the picture entirely, the Government certainly owes it to the producers to give their

A photo taken on the occasion of the visit of Sir Feroze Khan Noon, High Commissioner for India, to the Warner Studios in Hollywood. From left to right: Mr. Mather, Edward G. Robinson, Marlene Dietrich and SirFeroze.

MOVIETONE NEWS

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reasons. One wonders whether we are living in the democratic times.

It is high time that the Government of Bihar should revise their decision about "Bagi" considering the numerous obstacles the Indian film industry has to surmount for survival in these hard times.

The Bihar circuit comprises of nearly 33 release stations and the average returns reach anywhere over Rs. 10,000/- for a picture.

A small producing company like the Vishnu Cinetone can ill-afford to lose this money seeing the present trade depression prevalent in the country.

And after all what did "Bagi" contain for the Bihar Government to be so panicky?

We hope we are not compelled to thrash this matter out in the Central Legislatures.

CAPT. NAVAL GHANDHY

Unnoticed and unsung in the distant corner of Tardeo, Captain Naval Ghandhy (not related to Mahatma Gandhy, except as his countryman) is busy shooting war propaganda films at the National Studios.

We understand that within a short period of six weeks, this long-striding dynamic personality has shot over 40,000 feet for the Military Intelligence Department.

The 40,000 feet will be split into several short films under some attractive titles such as: "Our Men of Steel", showing the warlike traditions of Indians since the ancient days, "Guilty Men", taking us back to the times of the Mahabharata and drawing a modern parallel with them; "Desh Seva", underlining the multiple duties of the present day citizen in times of emergency; "The Battle of Britain", recounting the brave battles of old when England asserted war supremacy at sea and guaranteed freedom and good neighbourhood in Europe and four more equally interesting shorts.

One wonders why the Government of India did not think of Captain Naval Ghandhy when they were searching for Alexander Shaw for the Film Advisory Board.

HORSE POWER VS. MAN POWER

The Petrol Rationing restrictions recently enforced by the Government are going to hit the Indian film industry rather severely. All along the Indian film industry has been looked upon as an orphan child by the authorities whenever they have been approached for some relief or protection and this new war-time measure will practically cripple the already struggling industry.

The average petrol consumption in a good sized film studio, for the legitimate purposes of business, can be reasonably placed between 800 to 1200 gallons per month. Now the studios are faced with the problem of meeting this peacetime necessity with a paltry ration of a little over 100 gallons a month.

By their own admission Government departed on the policy of rationing petrol to build up a twenty-five

War-Relief To The Indian Film Industry !

In the present times, increasing difficulties are being experienced by the Indian Film Industry in all its different departments.

Owing to the peculiar technical aspect of the Indian Film Industry, the problem of its finance does not interest the average banker.

However, the Mercantile Finance Co., Ltd., has specialised in this type of financing and now offers financing facilities to EXHIBITORS, DISTRIBUTORS and PRODUCERS on very reasonable rates of interest.

•

Exhibitors all over the country can now, if they wish, improve their theatres, install new equipment, offer better amenities to their patrons and we undertake to finance all these activities.

•

Write to us for more particulars :

Mercantile Finance Company, Ltd.,

FAZALBHOY HOUSE,

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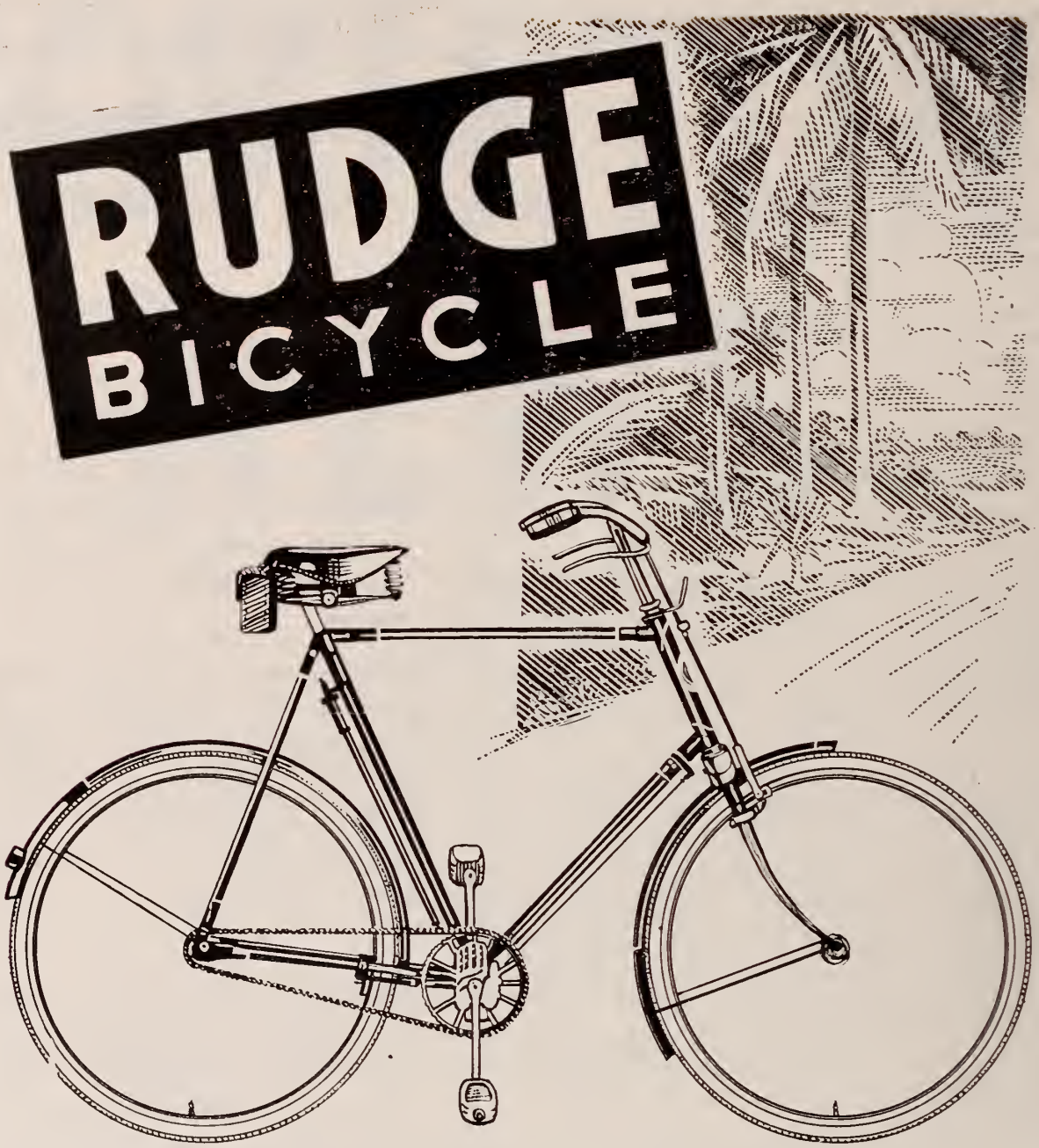
RUDGE BICYCLE



If you are contemplating the purchase of a bicycle you cannot do better than to invest in a Rudge and it is an investment that will pay you handsome dividends in the shape of years of trouble-free cycling.

Rudge is built to last and has extra strength at the vital points.

THE GRAMOPHONE CO., LTD. BOMBAY.

Distributor: **E. S. PEAREY LAL,**

Kalbadevi Road :: Bombay.

RUDGE-WHITWORTH LIMITED

THE DEPENDABLE BICYCLE

per cent reserve. Strange as it seems, they have actually cut off over 80% of the public's demand.

While no one quarrels with the Government for enforcing emergency measures during these times, we expect the Government to exercise a little practical horse-sense in enforcing petrol rationing.

The petrol which is being now rationed with horse-power as the sole guide will soon put a lot of man-power into disuse. While rationing such a vital item of commercial utility, the Government would do well to study individual needs with greater detail and sympathy rather than make every one a victim of a flat fiat.

The film industry would willingly agree to a 25% cut in its supplies but to demand from it an 80% sacrifice is to deny it the elementary right to exist. The leaders of the industry should jointly protest to the authorities, as unless a noise is made, the authorities will consider the problem as perfectly settled with their traditional self-complacency.

FAZALBHOY'S EDUCATIONAL ACTIVITIES

Once again Mr. M. A. Fazalbhoy jumps into front-page news. In keeping with the enterprising traditions of the Fazalbhoy family, Mr. M. A. Fazalbhoy has imported into the country, for the first time, an expensive Reducing and Enlarging Printing Machine.

This machine is truly a wonderful piece of mechanism. It takes a standard size (35 mm) film and reduces it to the economic size (16 mm) and also enlarges a 16 mm film to a 35 mm size.

To the layman, this may not sound as an event. But it is actually so, because this new machine opens a new field of exploitation for educational and short-feature subjects. Already some educational shorts are appearing on the horizon and with the low operating cost for the production and exhibition of the sub-standard films, it is expected that we shall soon have a wide

SHANTARAM

Justifies His **"Awful Crime"**

A Sensational Confession written by the great director himself.

—— *NEXT ISSUE* ——

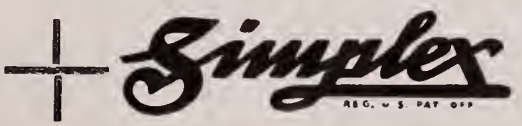
SYMBOL OF BETTER SHOWMANSHIP

Guaranteeing Good Entertainment - Excellent Seating Accommodation And Superb Management.

"BANDRA TALKIES" — BANDRA
"PARADISE TALKIES" — MAHIM
"REX TALKIES" — KIRKEE
"THE LIGHTHOUSE" — COLABA
(UNDER CONSTRUCTION)

All Equipped With The Latest In Sound And Projection

Sound Equipment "The Magic Voice Of The Screen" For Perfect Sound Projection.



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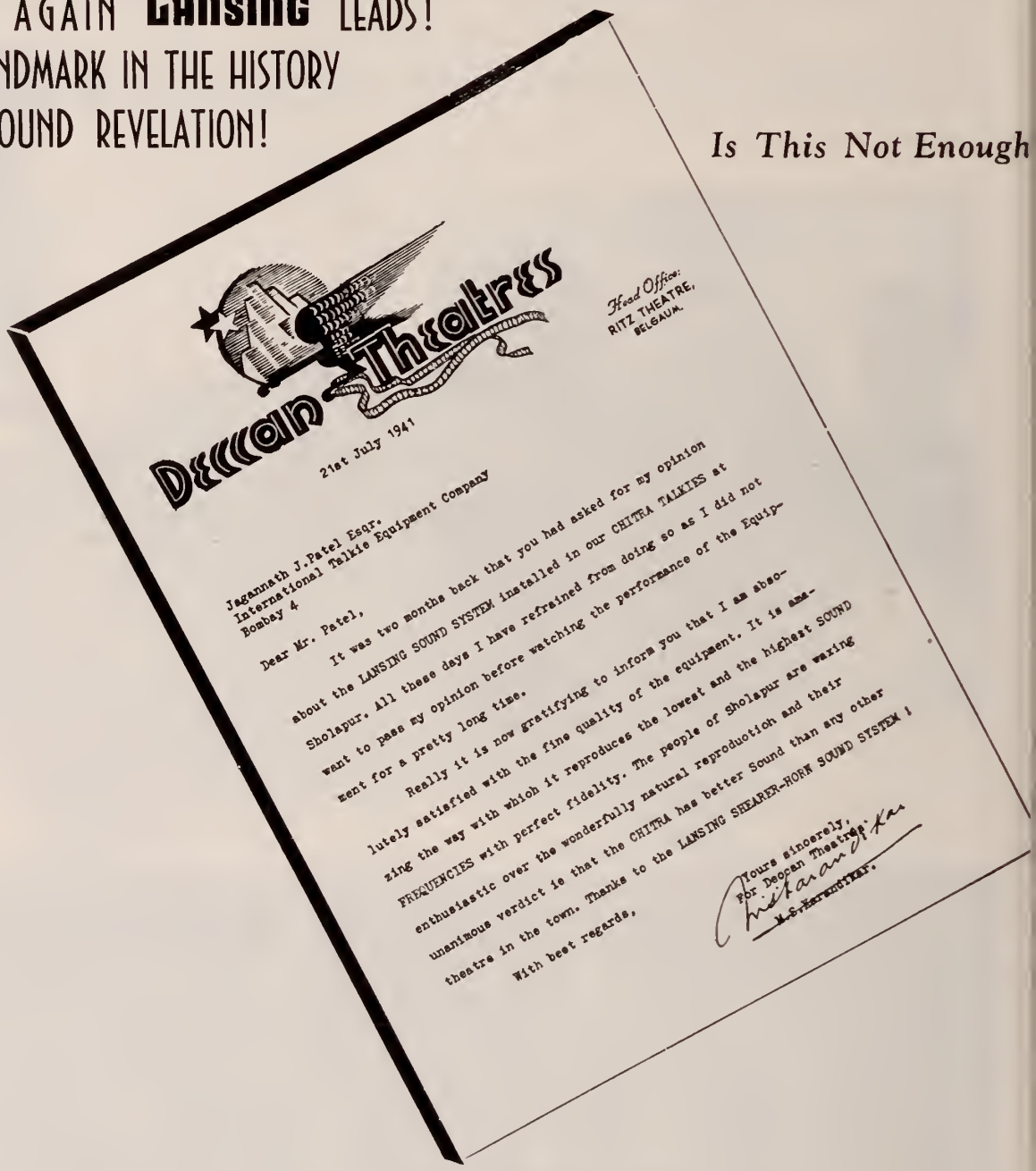
We have pride in presenting this Sound System, the reputation of whicl constructed with one consideration in mind—finest in every respect and when the world's best is available to suit ev

AND AGAIN **LANSING** LEADS!
A LANDMARK IN THE HISTORY
OF SOUND REVELATION!

Is This Not Enough



Deccan Theatres

Head Office:
RITZ THEATRE,
BELGAUM.

21st July 1941

Jagannath J.Patel Esqr.
International Talkie Equipment Company
Bombay 4

Dear Mr. Patel,

It was two months back that you had asked for my opinion about the LANSING SOUND SYSTEM installed in our CHITRA TALKIES at Sholapur. All these days I have refrained from doing so as I did not want to pass my opinion before watching the performance of the Equipment for a pretty long time.

Really it is now gratifying to inform you that I am absolutely satisfied with the fine quality of the equipment. It is amazing the way with which it reproduces the lowest and the highest SOUND FREQUENCIES with perfect fidelity. The people of Sholapur are waxing enthusiastic over the wonderfully natural reproduction and their unanimous verdict is that the CHITRA has better Sound than any other theatre in the town. Thanks to the LANSING SHEARER-HORN SOUND SYSTEM !

With best regards,

Yours sincerely,
For Deccan Theatres
Chitaranjikar
~~M.S.Karandikar.~~

Positive Proof of Lansing Supremacy!

AVAILABLE ON HIRE PURCHA
PLEASE APPLY

INTERNATIONAL TALKI

TELEPHONE: **20892** 17, NEW QUEEN'S

Branch Office: 1/17-H, MOUNT ROAD, MADRAS.

que and unequalled and yet untouched in the world--designed and lowest cost. Why buy second-rate boosted and ballyhooed equipments smallest pocket and for all sizes of theatres ?

*** IT'S LOW PRICED**

*** IT CAN BE PURCHASED OUTRIGHT**

*** CHOICE OF SINGLE MACHINE (5000 ft) OR DOUBLE MACHINE**

*** IT'S GOOD**

new addition to the Western Electric's line of Theatre Sound ystems, developed especially for small and medium sized theatres *** Not a mere assembly of parts used in larger systems, ut is designed and constructed to give the small and medium zed theatres exactly what they need—High quality with simplicity operation and maintenance — all at a moderate price — e the results.

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DETAILS TO :

EQUIPMENT COMPANY,

AD, BOMBAY, 4. TELEGRAM: "**SOUNDHEAD**"

Agents for North India: **Messrs.DESAI & CO.,** LAHORE & DELHI.

Mr. WRINKLE - FACE JOINS

"SAWAN KE NAZARE HAIN" LEGION

— *AND HOW !!*

—THAT'S THE KIND OF MUSIC THAT MAKES YOU CAREFREE AND GAY!

HEAR "SAWAN KE NAZARE HAIN" AND OTHER 8 MELODIES IN

"KHAZANCHI"

A PANCHOLI ART PICTURE

IN

7TH MONTH

AT

KRISHNA

TALKIES : DUBASH THEATRE : B'BAY

•

A "FAMOUS PICTURES LTD." RELEASE

THE MAKERS OF

"KHAZANCHI"

MAKE A BID FOR THE YEAR'S HONOURS

for

THE BEST MUSICAL HIT

in

"KHAN DAAN"

A DALSUKH M. PANCHOLI PRODUCTION

featuring

NOOR JEHAN

A SWEET SURPRISE FOR CINEGOERS

with

MANORAMA
JAIRAJ AND
GHULAM MAHOMMED

DIRECTED BY

SHAUKAT HUSSAIN

•

TO BE RELEASED IN BOMBAY WHEN "KHAZANCHI" PERMITS

•

A "FAMOUS PICTURES LTD" RELEASE

SITARA—

With her usual poetic grace, this charmer comes dancing in "Swami", a Circo picture, directed by Mr. A. R. Kardar.

A STIRRING STORY---
with Stars to Match;
and Songs and Dances that add spice to pleasure--
BOM
'AN
Starring:—
DEVIKA RANI
as the Governess w
governed – the hea
of men!
AND
ASHOK KUMAR
as the Doctor who c
not know why the he
skips a beat!

The Trials of a Woman's Heart in a Man's World ---

ALKIES'

JAN'

th

H. DESAI, GIRISH,
URESH, P.F. PITHAWALA,
GULAB, DAVID,
FATTY PRASAD.

MIERE SOON AT

ROXY

ALKIES
OMBAY

THESE MEN MADE IT

Direction, Story and Screen Play by	AMIYA CHAKRABARTY
Photography	R. D. MATHUR
Sound Engineer	M. I. DHARAMSEY
Lyrics by	PRADEEP
Dialogues by	J. S. CASSHYAP
Film Architect	L. H. CHORIDIA
Processing	G. E. BAVKAR
Dialogue Director	S. I. HASAN
Music Director	PANNALAL GHOSE
Dances by	TARUN KUMAR of MANIPUR
Editor	DATTARAM N. PAI

"COMMONSENSE CROSSWORD" No. 222

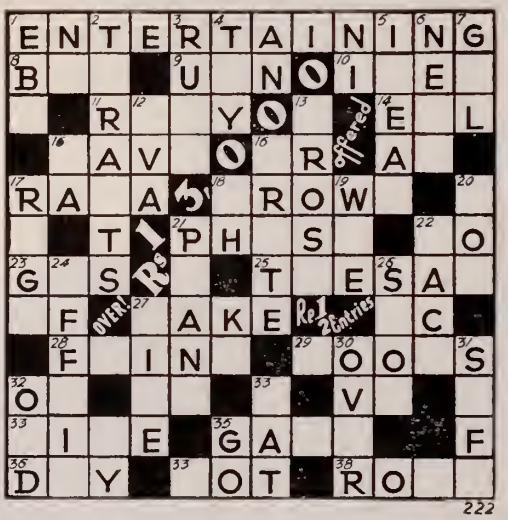
Rich soil indeed whose yield is Rs. 8,000 for one person's efforts, and efforts that need take up only a few of that person's leisure moments. Moreover, the moments thus spent, so far from being wearisome, will fly as only altogether fascinating and agreeable ones can. Or rather, they will seem to fly more quickly than others, for time is always flying. Mindful of this and of the limited period at your disposal you will surely get busy at once on the Practice Square below.

CLUES ACROSS

1. Both winners and losers find *Commonsense Crosswords* this
8. Lad
9. Kind of vase
10. Notion
11. Colour of a blush
14. Snake-like fish
15. Many people become unduly keen to this rationed commodity
17. Rajputana prince or chief
18. Dog which is prone to this is apt to provoke many complaints to owner
21. Stage of change or development
23. Vaporous substance
25. Jumbled spelling of *sagest*
27. It requires more than a little skill to this a photograph successfully
28. A woman's most cleverly contrived this is often seen through by another woman
29. Good these help to develop a person's sense of taste
34. Many of us are inclined to envy those who are able to this well
35. Most of us are apt to this at person who behaves strangely
36. Thirsty
37. Some of the affectionate things which lovers say are true, many are this!
38. Vulgarly ambitious woman often likes to appear in a conspicuous one

CLOSING DATE, SEPTEMBER 19th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of September 7th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of September 7th will be accepted.

CLUES DOWN

1. To flow back
2. Oppressive rulers
3. Stratagem
4. To endeavour
5. Highest conception
6. Something which one cannot do without
7. Young woman
12. Eggs
13. Behaviour of such a person often provokes one to lose one's temper
16. Strong drink is apt to make self-assertive person this
17. Generally speaking, most of us would prefer not to be seen in "———" by our friends
19. Tiny
20. One of the most formidable perils which tramp encounters
21. We are sometimes greatly entertained by person who plays one
22. Those unaccustomed to this usually find it hard to bear at first
24. Thing to be done
26. To halt
27. Sensational war rumours are apt to this thoughtful patriots
30. At an end
31. Secure
32. Such a face is apt to attract the interest of artists more than others
33. Often most dangerous when seriously cornered

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Kawasji F. Kapadia (Devlali)

Do Sabita Devi, Madhuri, Yasmin and other Anglo-Indian girls know how to read and write their dialogues in Hindi?

I do not know about the other Anglo-Indian girls. But Yasmin can read and write Hindi very well, while Sabita and Madhuri can manage to read their parts.

K. L. Sahgal (Bombay)

What is the name of Charlie's maiden picture?

"Dhandora", which means an announcement.

Vrajdas Virchand (Raipur)

Nowadays, when the Indian industry is progressing in every respect, it is a matter of great regret that our film companies are not encouraging our gramophone record manufacturing industry. Only three or four companies have come forward to support the National Gramophone Co. Don't you think that leading producers like Ranjit, National, Bombay Talkies, Navyug, Great India etc., should also give their support to the National Gramophone Co., or to any other Indian company, if any?

I am publishing your letter in toto and leave the rest to the patriotism of these producers who always brag about their own industry being national and demand full support from the Government and the people.

Pandit Indra (Bombay)

What do you think about two film girls like Leela Chitnis and Snehaprabha Pradhan endorsing the picture "Charano-Ki-Dasi"? Do you think that this type of publicity helps the picture?

Not a bit. Though "Charno-Ki-Dasi" was a good picture it did not need the presumptuousness of these two starlets to make it a success. At best, it looked like an effort on the part of these film girls to court some cheap publicity for themselves. I had never thought that Atre would stoop to get Durga Khote's work approved by these, comparatively, new-comers. Probably, these two girls, combined, would never reach the histrionic heights of Durga in their life-time.

R. N. Murthy (Bangalore)

In which picture is our little Vasanti working now?

"Beti", a Ranjit picture, directed by Mr. Jayant Desai.

Which is the next picture of Snehaprabha Pradhan?

"The Toy", produced by Amar Productions. Don't you think, it is the right picture for her seeing the tiny thing she, herself, is?

What has happened to Circo Productions? They seem to have closed down.

No, they have not closed down. Film companies die a slow death. Circo's have again been revived and have under production three pictures: "Apna Ghar", "Mahatma Vidur" and "Swami".

Akhauri B. Nath (Ranchi)

Is there any film star who can sing both Hindi and Bengali songs, except the N.T. Stars?

Padma Devi! And in addition she sings Marathi and Gujrati songs and sweetly too.

Ashok Kumar shoulders another popular responsibility in "Anjan" a Bombay Talkies' picture.

SISTER— THE WIFE-THE MOTHER-AND THE WIDOW OF THE FUTURE!

HERE'S AN UNUSUAL HEARTRENDING STORY WHICH HAS NEVER BEFORE APPEARED ON THE INDIAN SCREEN. SIMPLY BECAUSE NO ONE DARED PRODUCE IT!

●

WHILE SHEIKH MUKHTAR MAKES SCREEN HISTORY BY HIS DYNAMIC PORTRAYAL OF A BROTHER—NALINI JAYWANT SETS A NEW STANDARD AS THE LOVING SISTER——

●

NATIONAL STUDIOS'
INHUMANLY HUMAN STORY

SISTER

Director: MEHBOOB

Starring:

SHEIKH MUKHTAR — NALINI JAYWANT
HARISH — KANHYALAL — HUSNA BANU — SWARUPRANI

NOW DRAWING CROWDS
— AT —

PATHE
BOMBAY

D. Abdul Ghani (Bellary)

Is Vasanti a damsel?

Yes, but not yet in distress.

Watu H. Gursahaney (Hyderabad)

I have heard that Jayashree is married and her husband is a director in Prabhat. What is the name of her husband?

I wonder whether you will recognise him. He is rather an unknown man. But I'll tell you his name. It is V. Shantaram. Have you heard of him?

B. P. Beohar (Singhpur)

When is "Raj Nartaki", in English, going to be released?

Probably in the first week of October at the Metro Cinema in Bombay.

R. Saran (Benares)

Why does Shantaram select new and inexperienced actors for his pictures?

Because it is easier to teach them. Even Chandramohan learned with him.

Syed K. A. Shah (Phulera)

Do you think Charlie loves Shamim?

Quite likely. The problem, however, is whether she feels that way about him or not.

K. Md. Ebrahim (Balehonnur)

A girl friend of mine is very fine and beautiful. She is very anxious to join the films. What shall I do for her?

Give her my address. You can not do better than that.

L. C. Mathur (Meerut)

Don't you think that in "Padosi", the only mistake of Shantaram was Anis Khatoon?

No, there was another one, and a beautiful one, in "Shejari"—Jayshree.

B. R. Vijayanarayan (Hassan Town)

A teacher of ours says that we should not read "filmindia". Why?

Probably, he is jealous. "filmindia" teaches more than that stupid teacher of yours. The traditional stupidity of our teachers is responsible for half the evils of the present world. If Hitler had had a good teacher, he would not indulge in mass murder to-day.

Nothing is heard about Director Kardar. What has happened to him?

He, himself, does not know what has happened to him. He seems to be lost in the Circo Circle and they pay him to remain there.

No one likes to see Sheik Mukhtar this way, but we don't mind Sitara in "Roti". This picture of Mehboob is going to make many people hungry to see Sitara.

Leela Chitnis

IS ALL GOLD IN

KANCHAN

SEE HER DANCE!

Now Drawing Crowds

AT

IMPERIAL CINEMA

—BOMBAY—

CHITRA PRODUCTIONS

BOMBAY No. 14.

PRODUCED AT RANJIT STUDIOS

Adam Rahaman (Durban)

Who is this Romola of Calcutta who has made such a big name on the screen?

She is a Jew girl from Calcutta, in her thirtees probably. Her name is Raechel Cohen and now she has made a greater name in "Khazanchi".

I. A. Alvi (Fyzabad)

Are the film stars justified in getting married after they enter the film world?

Marriage requires no justification. It is a consent decree which binds both the parties with no triumph for either.

Ramesh Chandra Dutt (Fyzabad)

Film fans think Snehaprabha Pradhan's age to be near about 20. Is that right?

Height and size hardly provide an index to age. I think Snehaprabha should be well over thirty, but I may be wrong. In these small-sized women, it is difficult to tell the age.

Is Snehaprabha younger than Khursheed?

Of course not. In comparison with Snehaprabha, Khursheed looks like a bud that blossomed a little too soon.

B. Ganesh Rao (Secunderabad)

I want Mr. Motilal's home address?

Motilal Rajvansh, 138 Walkeshwar Road, Malabar Hill, Bombay.

Lala R. C. (Quetta)

Why can't Director Chaturbhuj Doshi of Ranjit produce successful tragedies?

Chaturbhuj himself is a tragic figure suspended between a high-flown ideal and downright practical necessity. As such he is an object of amusement to his many friends. To a man like this, an attempt to create comedy for others helps to tone up his own mental walls. When Chaturbhuj tries a tragedy, it brings in too tragic results to his producer. And thus the tragedy comes home. In "Adhuri Kahani", Chaturbhuj failed more than the picture could.

M. V. Ahmed (Agra)

When is Renuka Devi coming to the screen next?

She will be soon seen in the second picture of Shalimar pictures.

H. Naquvi (Aligarh)

When will Chandramohan be again seen on the screen?

1942 will bring him to the screen in "Apna Ghar", a Circo picture and "Roti", a National picture.

Dwarka Prasad (Katihar)

What is the significance of showing the busts and thighs of Mehtab in "Chitralekha"?

In these days of flat chests and lanky legs, the director probably intended to stress the blessings of physical culture.

H. C. Varma (Lahore)

"Nishat Talkies", a local cinema, where pictures of New Theatres and Ranjit are shown, has a bad sound machine and the nine-annas seats are worse than the third class seats of any third class cinema. Why do New Theatres and Ranjit give their pictures to such a rotten theatre?

Your complaint is a little difficult to believe. As far as my information goes this particular theatre is controlled by Mr. Kazi who is expected to be a good showman. I am, however, publishing your letter so that any defects that may be there at present may be attended to soon. A fashionable place like Lahore should not have apologetic cinemas.

H. Srinivas Pai (Mangalore)

My friends say that you are a big blackmailer. May I know whether you agree with them or not.

Some of my own friends also say the very same thing. Our producers actually believe it. That is one way of describing success. In this race of life those who lag behind call those ahead, blackmailers. Many who call me a blackmailer would only too willingly like to be in my place. I don't worry about what others call me. I am not born for their approval. Blackmailers need not work fourteen hours a day. And I do. Any blackmail that needs so much hard work is truly honest labour.

S. Jalaluddin Akbar (Gaya)

Is there any film company that needs male artistes?

Yes, Prabhat needs a hero for their new pic-

Hansa Wadkar in the title role of "Sant Sakhu", a Prabhat devotional.

ALONE!—that worn-out word,
So idly spoken, and so coldly heard:
Yet all that poets sing, and grief hath known,
Of hopes laid waste, knells in that word—ALONE!

FROM THESE IMMORTAL LINES COMES THIS IMMORTAL SCREEN CLASSIC—TELLING LIFE'S BITTER—SWEET STORY.....

MAZHAR KHAN

IN GREAT INDIA PICTURES'

AKELA

with **BIBBO, MOTI, E. BILIMORIA, HADI, BOSE, PROTIMA DEVI, SHAMU & ALI**

Directed By: **PESSI KARANI**

A KIKUBHAI B. DESAI *Production*

Now in its 7th Stupendous Week

At **Lamington Talkies**

For Bookings Apply:

Paramount Film Co.,

PAREKH STREET BOMBAY 4.

ture "Kalidas" and a charming girl for a nice role in the same picture. So here is a chance in a thousand and candidates should apply to Famous Pictures Ltd., Sandhurst Bridge, Bombay, or call there personally to see Mr. Baburao Pai, a partner of Prabhat.

S. B. Ram (Gillits, Natal)

Can you tell me why every Indian picture must have a song, even when it doesn't need one?

To fill up the blank in the story writer's brain. A song begins where the writer has run out of thoughts.

M. Hafisjee (Johannesburg)

Is it good to remain a bachelor or get married?

Marriage is a problem of individual taste. Marriage is a servitude of society in which the partners play the least part. Traditions have given this institution a sham prestige which the married partners often find difficult to maintain in these fast moving times. In India, marriage is a misfortune. Neither does the country need it nor do the economic conditions justify it. While mating is a biological necessity, marriage often becomes a mock ceremony. If marriage is to be taken as a tie of mutual loyalty, it fails in its primary purpose in India, where the male still remains a vagrant while the woman is condemned to a slavish isolation. Ninety-nine per cent of the marriages in India are not by mutual choice. The girl goes to the man's slaughter house of lust with a blind cow-like innocence. And on this ramshackle institution man has built several religions which all contribute to perpetuate the eternal bondage of women.

Marriage is a sanction of society. But between a man and a woman why is the sanction of society needed?

Marriage is not necessarily consent, at least in India. Half the marriages in India survive on permitted rape, where the woman's consent is merged in the man's privilege endowed by the mock ceremony. How many husbands in India wait for the consent of their wives? The wives, silent martyrs of a woeful tradition, don't complain and thus make the sin of the husbands look a virtue.

To me, consent is marriage. And to hell with that cult or society which insists on the mock ceremony.

In a tropical country like India, bachelordom may be inconvenient, but remaining unmarried is certainly a blessing.

When two people are in love they can live a life-time together in blissful intimacy without the sanction of society and without the human priest having muttered his benediction or the tom-toms having made all the noise in the alley.

But once love has flown out what use is the paper certificate to an ailing heart. Life then becomes like a wine from which the spirit has flown. It neither exhilarates nor intoxicates. And for that matter what is love in modern times, but an effervescence of a craving heart. How can one allow this inconstant froth to hang round one's neck a millstone at which society pulls every week-end?

No, sir, I committed the mistake when I was too young to know—at eighteen—but to my fellowmen I say, in all sincerity after a disillusionment, stop, look, and listen. Marriage is too big a gamble in which your very life is pledged all the while.

D. B. Raju (Bangalore)

I think Mazhar Khan gave a better performance in "Padosi" than K. Date in "Shejari". Don't you?

Right. And I am glad to note that my readers are conscious of the efforts of our artistes. It makes their drudgery a bit easier.

Md. Hussain (Rajnandgaon)

Can you tell me whether Jyoti is married and her husband has appeared on the screen?

Her husband has not yet appeared on the canvas of her life—then why talk of the screen. Unless, of course, she takes one of the screen idols as a partner in life.

M. L. Jain (Indore)

What is Shahu Modak doing nowadays?

He is appearing as "Bharat" in "Bharat Milap" of Prakash Pictures and he looks an ideal Bharat.

Neena, the new mystery of the screen, brings beauty and talent in "One Night," a Shalimar picture.

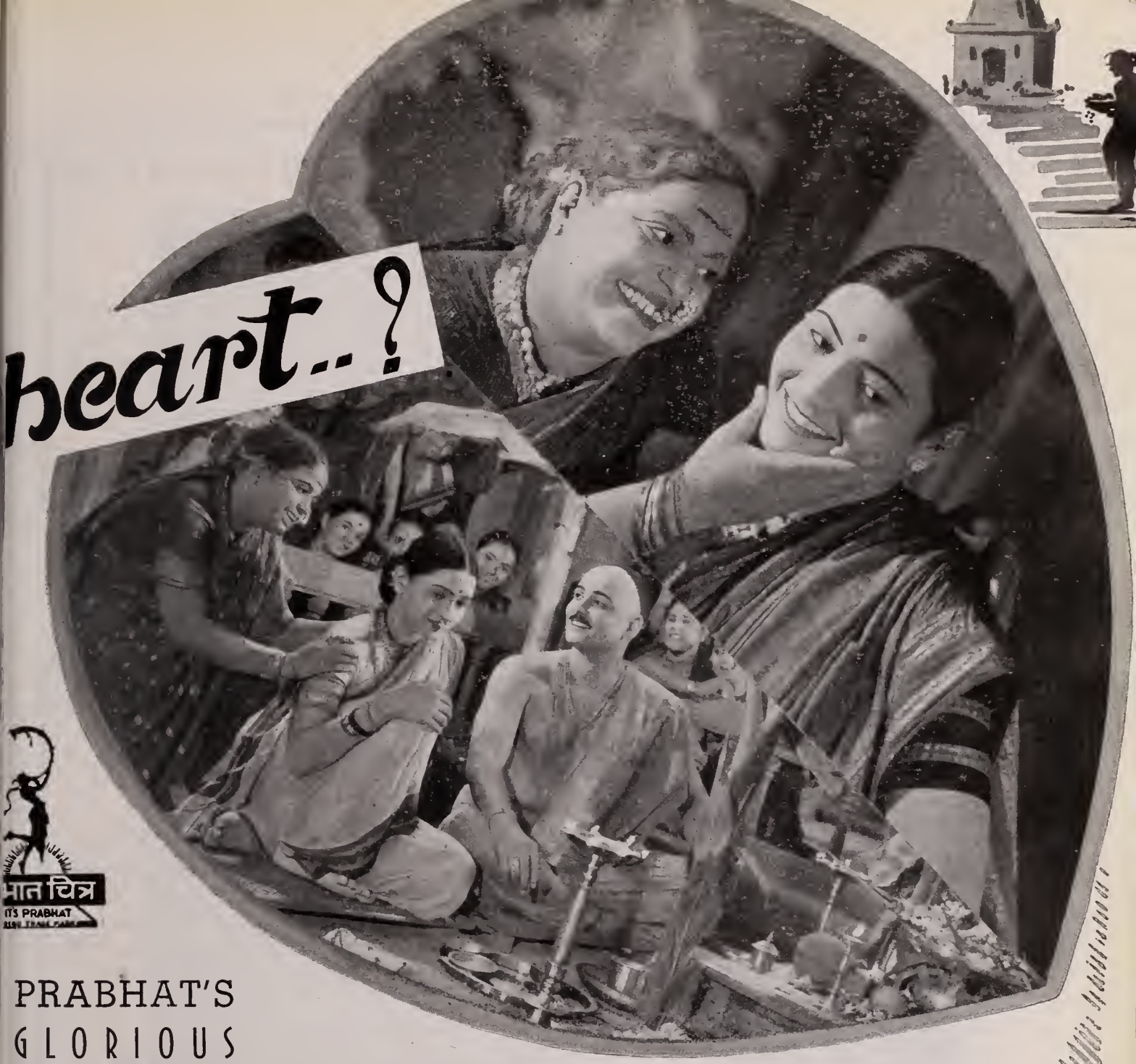
THE TERROR-IN-LAW TURNS A LOVE-IN-LAW !!

WHAT COULD HAVE BROUGHT ABOUT THIS

YOU W
FIND YO
ANSW

IN

A "FAMOUS PICTURES



PRABHAT'S
GLORIOUS
PICTURIZATION
OF THE LIFE OF
A SIMPLE GIRL-WIFE

SANT SAKHU

DIRECTED BY **DAMLE FATEHLAL & RAJA NENE**

Starring **HANSA, GOURI, KULKARNI & SUMITRA**

SOON TO BE RELEASED IN THE PRINCIPAL TOWNS IN INDIA.

LIMITED " RELEASE!

MARRIAGE IS ONE LONG CONVERSATION PUNCTUATED BY DISPUTES !

THIS YOUNG CHARMER TALKED HERSELF OUT OF A SACRED MARRIAGE AND BEGGED HERSELF BACK INTO THE EMPTY EMBRACE OF HER WAITING HUSBAND

CIRCO PRODUCTIONS PRESENT

SWAMI

Director : A. R. KARDAR

Featuring : SITARA—RADHA RANI
JAYRAJ — YAKUB Etc.

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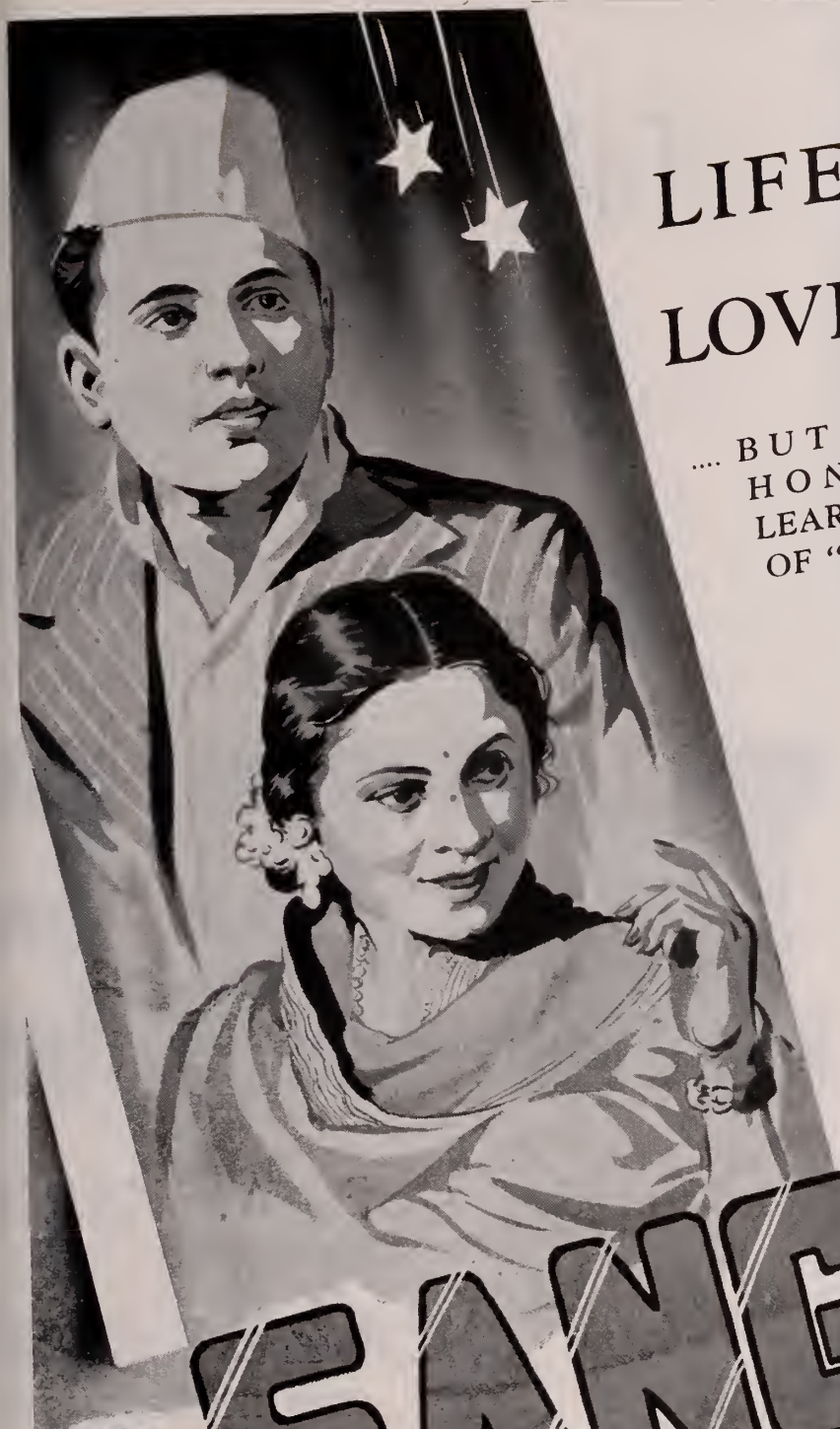

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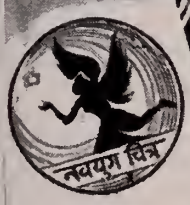

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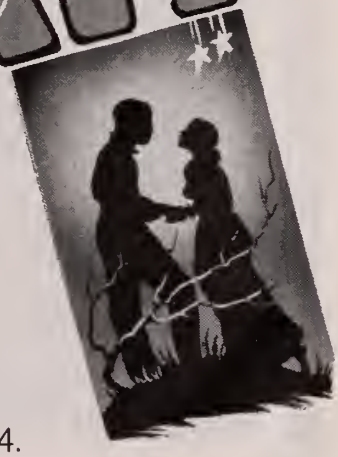

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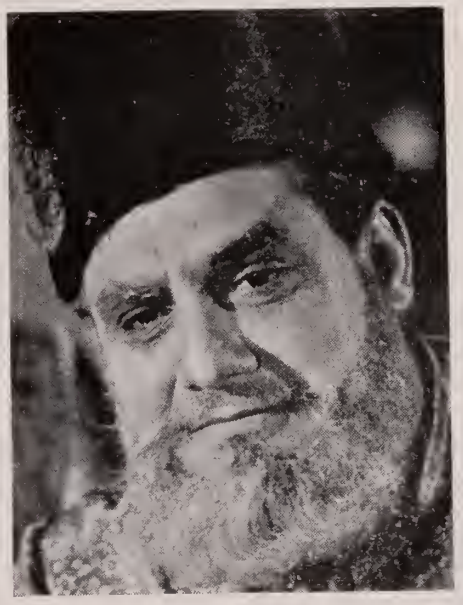

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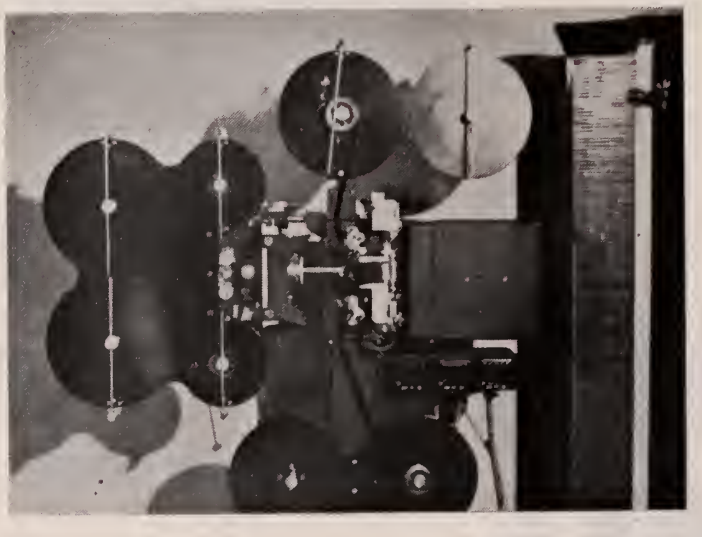

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TARDEO—BOMBAY

Sardar Akhtar's Snow-White Simplicity

Star With A Homing Bird Instinct

By: "Hyacinth"

A film fan rarely expects to find his favourite star as utterly charming off the screen as she appears on the screen. But still, he hopes in his heart that if by some miracle he should meet her he would not be too disillusioned. No one likes his dreams to be shattered or to find that his idol has feet of clay.

If you were to meet Sardar Akhtar you would not be disillusioned. In fact you would probably be bowled over by surprise.

When I set out on this interview I had a picture in my mind of what a film actress would be like in real life. Her face would be too vividly painted, she would be aggressive in her manner of speech, and she would have a tremendous ego.

Sardar exploded all my theories. But let me tell you in a more orderly fashion of what happened in my interview.

DELIGHTFULLY FURNISHED HOME

I visited Sardar one afternoon in her flat at Marine Drive. As I waited for her in her drawing room I had a chance to look round and see how the rooms were decorated.

They are superbly furnished. Her dining room suite with its oval table topped with black glass and chairs upholstered in red leather must have cost a small fortune. What attracted my attention in the drawing room were the chairs and sofas covered with a delicate pink brocade and the photographs of Sardar which decorated every wall.

I had barely had time to absorb all this when Sardar appeared. As a matter of fact I didn't realise it was Sardar at first because she looks so petite and tiny in real life. I just stared down at her from my monstrous height and wondered who she was. She greeted me cordially in her soft friendly voice and I said to myself "You nit-wit, this is the woman you have come to interview and you just sit there staring."

A SISTER BORN FOR STARDOM

Then I roused myself and tried to make pleasant conversation. This wasn't difficult because Sardar and her sister who was with her, make one feel at home straight-away.

This married sister of Sardar's, by merit of her good looks alone, could be a film star any day, she wants, I'm sure. She was dressed in her native Punjabi costume.

Sardar looked delicious in a blouse and sari of virginal white with silver jewellery on her arms and round her throat. White does wonderful things for a woman. It makes her look young and fresh and sweet and it would take a Frenchman with all his gestures to describe to you how Sardar looked.

Since my eye had first been attracted by the room I asked Sardar if she was responsible for the designing of it. She said "Yes, I always like to plan the rooms myself because after all I have to live in them, and so they must suit my particular taste or they would irritate me."

Sardar also told me that nearly all her spare time is spent at home so she likes it to be a nice home. She is that rare thing in the film world —a home-bird.

She looked so petite, I wondered, who she was.

Sardar Akhtar is a sweet bird with the homing instinct.

BORN WITH A SLIM FIGURE

Next I asked Sardar if she did special exercises or dieted in order to keep her figure so beautifully slim and well proportioned. Here her sister replied for her. "Why should Sardar diet when her figure is naturally slim?"

Then Sardar said "Yes, I eat anything I like and I'm not one of those keep-fit fiends who are always doing exercises." It's nice to know, isn't it, you Sardar fans, that your idol isn't troubled with excessive fat? That would be too, too unromantic.

Sardar told me about her make-up. She uses a good soap for her skin and a palmolive shampoo for her hair which is soft and lustrous. I noticed she had on very little make-up and this was expertly applied. She says she believes that women should only use tones of make-up to enhance their beauty and slightly brighten their natural colouring. She only uses dark shades of make-up for the screen where it is necessary.

Sardar's favourite colour is green and she wears this colour very often. Like all normal women she loves pretty things so she has a particularly large wardrobe of gorgeous saris and blouses. For her films she wears saris and jewellery supplied by the film company, but when she

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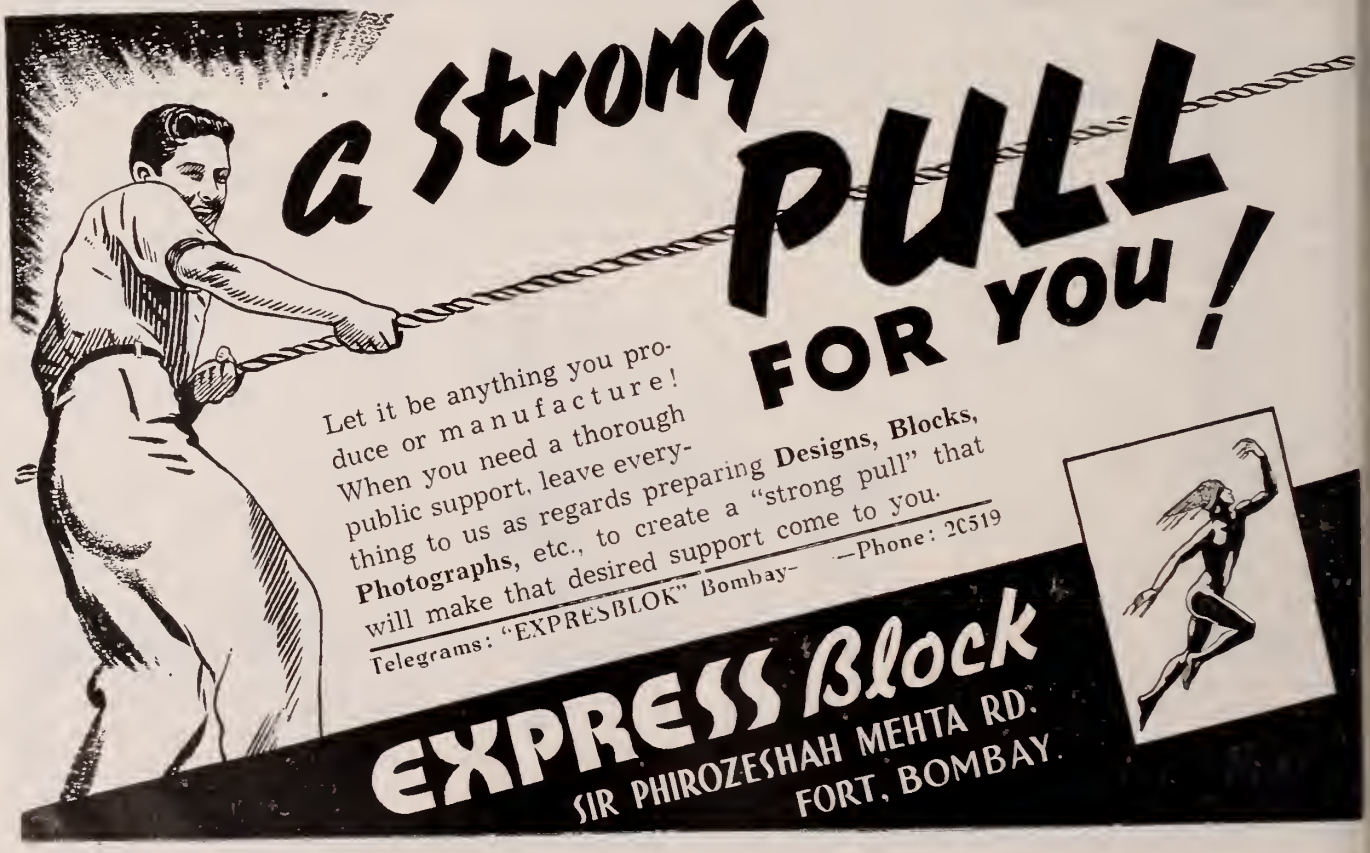

acts in modern roles she often wears some of her own saris.

ESSENTIALLY FEMININE WOMAN

She likes playing simple country girl parts best and her favourite part was the one she had in "Woman". Sardar is in private life a very simple modest young lady so it comes naturally to her to play these roles. Next time you hear some cynic saying of her "Oh she looks terribly modest and young but I bet she is not like that in real life", you just slap him down. Take it from me, Sardar is like that in private life.

Since Sardar believes that "there's no place like home" all her hobbies are home hobbies. She is a voracious reader and she sews and very often makes her own blouses. Knitting is another pastime of hers and since she has several little nieces she always has a reason for knitting little coats and socks.

She is not one of those horribly energetic and athletic women, with large muscles, who are constantly rushing off to games of tennis and badminton. That is why she is so essentially feminine and softly rounded.

Sardar says "The life of a film star is very strenuous." She has to work for long hours under powerful lamps which give off great heat, and she is continually on her feet. So her hours off duty should be peacefully spent in resting or gentle recreation. One thing, she considers a gentle recreation, is going to see a film. This may seem a busman's holiday, but even film stars enjoy being entertained.

Just you slap that cynic down.

One of those horribly athletic women with large muscles.

She goes to American and British films too and admires Bette Davis, Norma Shearer and Vivien Leigh among the actresses and has a special passion for Charles Boyer films. She likes serious films and does not admire or enjoy crazy comedies.

NO PROFESSIONAL JEALOUSY

Sardar says she would not change her film work for any other. I know she does not work only for the sake of the money she makes, because her family is not poor. Naturally she welcomes the money (only a fool wouldn't) because it makes her independent and it's wonderful to know that one is not beholden to anyone for money. But she loves and enjoys her work chiefly because it is a means of expression for her artistic nature.

What I found remarkable about her was that she showed absolutely no signs of professional jealousy. When I praised certain stars, her praises for them were even louder. I asked her opinion of certain of her fellow workers and she had only good things to say of them.

Here is an important point for all you stricken male fans. Sardar is not married. She has lived a full life and had a remarkable career but she has remained single, probably because she has not yet met the man that every school girl and every woman dreams about.

She will not be content with second best. She prefers to be single, and who wouldn't if they had a career like hers!

She has always been at the top. She never had to work her way up the hard way via the extra ranks. She's going to stay at the top for many years to come.

She is a fine girl is Sardar Akhtar and I was pleased to have had a chance to meet her. She was charming enough to make me feel as though the pleasure had been entirely hers as she said good-bye to me after driving me to my destination in her grey Buick.

I hope that next year there will be two grey Buicks, and the year after a Rolls Royce as well, as she speeds on to still greater fame which will assuredly be hers!

Comfort, all you stricken male fans.

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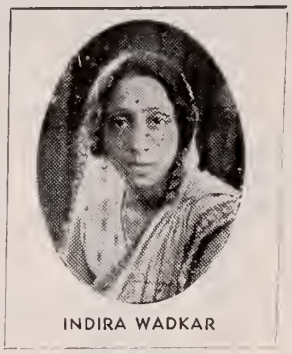

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"Bambaiwali" Draws Huge Crowds!

Jamshed Wadia Doles Out Subtle Propaganda

Thrills — Spills And Chills

This is one of those delightfully entertaining mix-ups in which the Wadia Movietone specializes. Incidentally, some of the recent Wadia pictures are not so harmless as they are made to look. Producer Jamshed Wadia has been very cleverly inlaying some subtle propaganda either for democracy or for nation building activities or for the emancipation of Indian womanhood.

This propaganda seems all the more subtle and becomes more effective because all the time it is shrouded in a heavy cloak of mirth and slapstick. But quietly behind this burlesque of entertainment is hidden the true intent of the picture which can not but fail to impress the growing minds of the youth with its message in vindication of democracy or condemnation of fascism or some such other "isms".

"Bambaiwali" is a picture after this pattern and it is eminently successful in achieving both its obvious and subtle purposes.

A RACKETEER'S STORY

The story opens in a village which is being exploited by a capitalist racketeer for personal gains. The villagers are talked into selling their lands to the capitalist. Everything seems to be going well for some time when Nadia, who is a Bombay educated inhabitant of the village, presents a terrific opposition.

"BAMBAIWALI"

Producers: *Wadia Movietone*
Language: *Hindusthani*
Story, Scenario & Dialogues: *J. B. H. Wadia*
Photography: *Rustom Bharucha*
Cast: *"Fearless" Nadia, Radha Rani, John Cavas, etc.*
Released At: *Super Talkies, Bombay*
Date of Release: *1st Aug. 1941*

Director: HOMI WADIA

Leela Chitnis in "Kanchan".

This opposition soon dissolves itself into a duel between the greedy men of the village and the loyal women of the homes. Thrills upon thrills are piled and all—Nadia, her two henchmen, the dog and even the rickety motor car—take part in the hilarious melee during which racketeers are caught, women taught lathi swinging, men chastised, democracy given a tongue, freedom of women established and umpteen other obviously silly but inwardly clever things are executed.

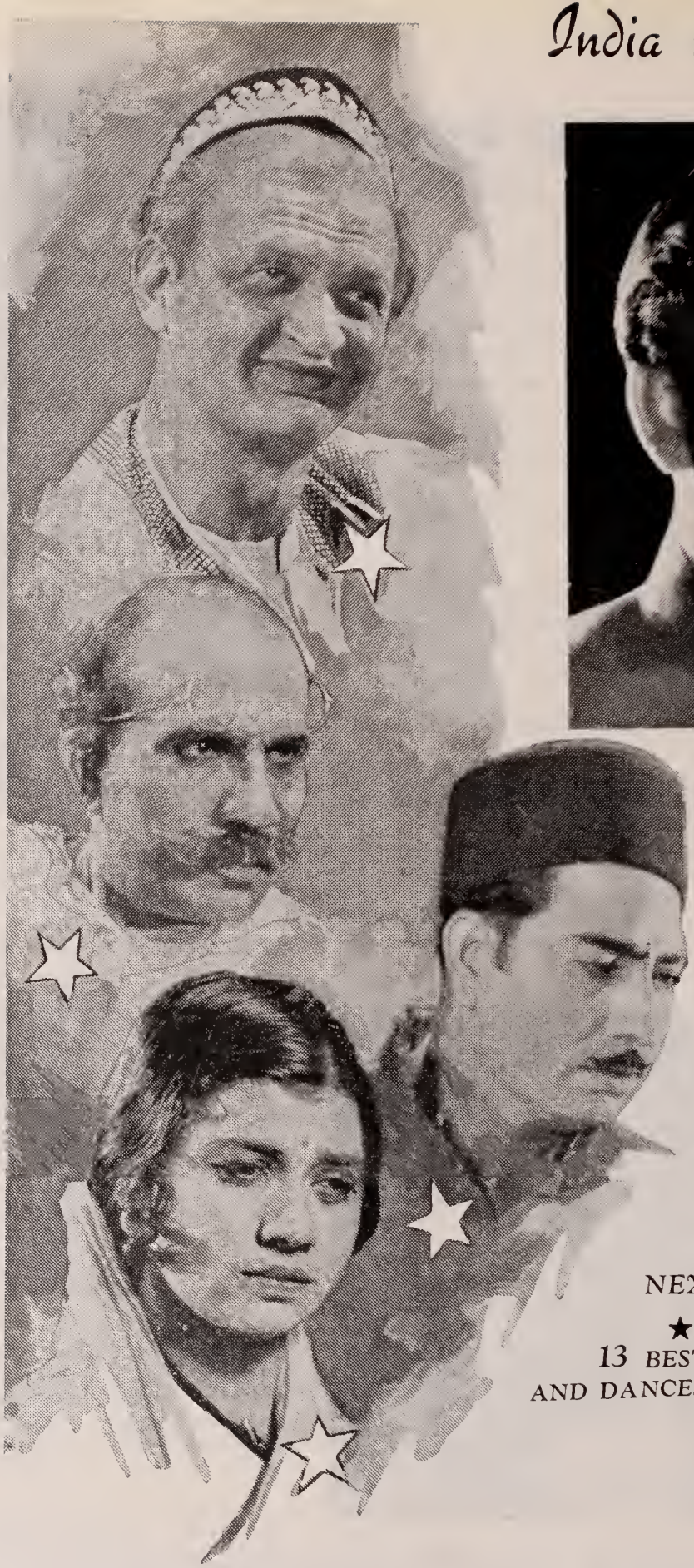
For a picture with so many thrills and spills, direction requires a backbone and the camera must know ju-jitsu turns. Both the director and the cameraman acquit themselves admirably.

The picture has a fast tempo and keeps the younger audience on the tiptoes of expectations all the time. And even when the expectations go wrong, they are a little more thrilled.

Well, only Wadia Movietone can produce such celluloid thrillers and that is saying a lot for the film.

Romilla and Navin Yagnik in "Sohana Geet" a Kamla Talkies picture.

India needs Pictures wi



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Direction: VIJAY BHATT

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[BOMBAY]

DIRECTED BY:
C. M. LUHAR B. Sc.

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How Hitler Uses Films!

Goebbels Spends Over 40 Crores Yearly On Films ! Nations Poisoned By Propaganda Before Conquest !

Never in the history of mankind has such a powerful weapon as that of the film been so successfully employed to influence the opinions of democratic nations and prepare the way for their submission to dictatorship. Hitler and Mussolini on coming to power fully realised that film propaganda is the first and most vital weapon in political as well as military management which reaches every section of the people.

From 1933 onwards, every German movie contained cleverly camouflaged propaganda, so much so that news reel editors overseas were obliged to view the material sent from Germany two or three times until they discovered it.

Hitler, through his Reichsfilmkammer which controlled the entire German film industry, flooded neutral countries with films causing cinema-goers to reflect as to the genuineness of their government, give thought to its "alleged" corruption and become potential Nazi sympathisers. The individual productions were very impressive to the eye and of high technical standards, as was for instance the Olympic Games film, directed by Leni Riefenstahl, who employed batteries of cameras, exposed over one million feet of film and spared no expense.

FINANCED BY THE GERMANS

In England too the Nazis went to great trouble to infiltrate their ideas among the middle and upper classes. Through the medium of the German Travel Bureau in Regent's Street they circulated 16 m.m. sound films which were shown to private gatherings and in clubs all over the country by their own representative on their loaned sound projectors.

Their agents pushed their feature films such as "Der Herrscher" with Emil Jannings which ran for a considerable time in London. The subsidiary companies of the German Tobis produced big films like "La Kermesse Heroique" in Paris, "Burgtheater" and "Episode" in Vienna, all of which were financed from Berlin and made with the Aryan Clause.

In all Balkan capitals UFA owned at least one super cinema and the Tobis combine partly through their Sound System and partly with studio credits controlled all independent productions which were dependent on the vast German market for their returns.

NATIONS CRUSHED BEFORE CONQUEST

The downfall of France, the adherence of Hungary, Rumania and Bulgaria to the Axis was largely due, I believe, to years of preparation with films which succeeded in undermining the general morale of those people. Even in Greece until the last few weeks Nazi and anti-British films were being screened in the odd 175 cinemas.

Realism, stark drama, often ruthless and frightening in its presentation, with long shots of impressive military gatherings which seem to stretch beyond the horizon, are the main features of Nazi film methods. Their message is to the effect that those who oppose Hitler are ruthlessly squashed and nobody can successfully challenge his advancing armies.

WHAT AGFA STANDS FOR

Elsewhere as in Latin America the Nazis have built a vast organisation. As the "Motion Picture Herald" only recently reported, the Agfa and Siemens Schuckert supply house show remarkable willingness to extend extremely liberal credits to studios. The bankruptcy proceedings of certain Argentine film companies have revealed that Agfa has been the biggest creditor with claims of over 30% of the capital of each company.

At creditors' meetings the representatives of Agfa use their overwhelming claims to take control from other creditors. Thus the Argentine Sono Films is supplied by Agfa with credits and cash advances by the Banco Germanico whereby the officers of those companies frequently appear prominently in the news reels, issued by the Sono Films. Their product and films, coming directly from Germany, are distributed by the Organisation Cinematografica Argentine (OCA) which will release complete programmes of German pictures produced by Terra, Ufa and Tobis.

HITLER'S POWERFUL WEAPON

Where an anti-Nazi film is shown, German and Italian agents organise disturbances during performances, threaten the life of the manager and force him to withdraw the picture from his theatre. Recently this has been the case with the British film "Pastor Hall", and a number of other productions, released in Mexico City.

In all these neutral countries the exhibitors are continuously being supplied with German pictures at

Certainly a tense situation with Ashok Kumar, Gulab and Devika worried in "Anjan"

cut rate prices and shorts commentated in the local language are given away free of charge.

It is obvious that commercially all these films are a dead loss to the Axis producers, but the money has been well invested for propaganda purposes.

Undoubtedly the film has become one of Hitler's most powerful and successful "secret weapons" in creating the one simple idea that he and his armies are irresistible.

HOW THE BRITISH BUNGLE!

No effort has been made, it seems, for years past to push the British point of view in the Balkans or in Latin America. Occasional super productions from England have reached those countries and one or other enterprising distributor has occasionally dispatched a good short though always at a loss to himself.

He could not be expected to sell his one or two reeler for the price of the lavender print to the foreign buyer who usually expected them to be given away as was the case with Nazi shorts. Was therefore the British producer to blame if he disregarded those markets?

Since the outbreak of hostilities only a slight improvement has taken place, Spain, Portugal, Turkey, Greece and Latin America are being supplied through official channels with films of little propaganda value as against those of the Axis.

Contracts for British news reels on the American Continent, as well as in the Far East, are being cancelled since the same shots are continued in American reels which reach them much earlier. And here again the British news reel companies are not at fault. Is it essential that current news reels from the various Balkans and Middle East War Fronts take weeks to reach this country for lack of transport facilities?

The Nazis fly their latest films by air from the front line to their Berlin labs., release the edited reels within a short period all over Europe and dispatch copies on their Syndicato Condor Transatlantic Air Plane Service to Latin America where their agents immediately distribute them to exhibitors. Why can't the necessary air service facilities be granted to British news reel companies with whom speed counts?

THE BLUNDERING INNOCENT ENGLISHMAN

British film propagandists must wake up to the fact that it is not sufficient to turn out mediocre films which they think are of interest to foreigners, but must adjust their outlook to the mode of life those neutrals lead. Continental temperaments are excitable, action and display of power only impress audiences over there whereas the unemotional approach of all English shorts is incomprehensible and boring to them.

Kanhyalal is a pickpocket in "Sister" and the only thing he doesn't pick is his sister's ear-rings

CARMEN MIRANDA—

She became a favourite overnight with the Indian audiences because of her singing in "Down Argentine Way". She is again on the screen in "That Night In Rio", a 20th Century-Fox picture.

The majority of English short producers whose work is otherwise often very commendable, have perhaps penetrated Europe as far as Switzerland, or maybe even Austria on their peace time summer holidays.

Though none of them have an intimate knowledge of the Balkan countries nor do they speak the language. They are quite ignorant moreover of the mentality of the population who are often offended by things of which an Englishman is unaware, and as a result of which their films fail to achieve the desired propaganda.

GOEBBEL'S £30,000,000 A YEAR

Besides it is impossible to combat very efficient Axis film propaganda throughout the world with half-hearted methods, especially when Goebbels spends over **£30,000,000 per annum on this item for Overseas consumption alone.**

An efficient organisation is necessary, composed of people who have practical experience of foreign marketing conditions and are not hampered in any way by official red tape.

Provided suitable pictures are produced at least half of the 5,000 cinemas in Latin America and the majority of houses in European neutral countries could be induced in due course to show British films regularly, whereas at present no English distributor can even guarantee one screening in any capital in South America.

The present distribution of propaganda films through official channels, i.e. Embassies and Consulates is insufficient, as it never reaches those classes of the population whose opinion eventually does count, nor can a Commercial Attache be expected to be a film distribution expert.

With the efficient blockade of the British Navy, the Nazis are slowly running short of films in Latin America and are obliged to purchase American product to fulfil their commitments towards exhibitors. Now is the time to grasp this golden opportunity. — ("Sight & Sound", London).

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"BAMBAIWALI"

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Has It Come To Your Town?

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with

ARUN, VATSALA, KANTILAL

DIRECTOR:

SARVOTTAM BADAMI

And Write What You Think Of It To:-

THE EDITOR "FILMINDIA"

SUDAMA'S NEXT

?

A Story Picked From The 200 Million HOMES IN INDIA, and Narrated Vividly On The Screen From Experience

by

Director SARVOTTAM BADAMI

"Thoratanchi Kamla" Pulls At Majestic !

Bhal Pendharkar's Sparkling Direction

Sumati Gupte Earns An Affectionate Wink

To the lovers of historical anecdotes, this picture is a thrilling experience. It revives an incident from the glorious period of the Maratha history with such a vivid and remarkable skill that one almost lives with the sequences of the story.

Produced in a very realistic strain, some of the shots of the village atmosphere look almost like live paintings on the screen.

This is a story with a theme of justice for the King and the pauper. But the sense of justice rises out of a royal romance between Prince Sambhaji and Kamla, the daughter of a Jagirdar.

A ROYAL ROMANCE

Sambhaji, already married, falls in love with Kamla at a wayside village where the Prince is getting his wounds, received whilst hunting, attended to.

With the impetuousness which characterised the entire life story of this great prince, Sambhaji loses his head over the girl and on the eve of her marriage with another man manages to take her far away from her father's home.

However, when the girl comes round, she insists on being sent back to her father to maintain the family honour. The father who is almost mad with rage refuses to give the girl any shelter and soon shoots himself dead.

Emperor Shivaji comes to know of his son's impulsive romance and agrees to meet out justice to him at the complaint of the villain. Prince Sambhaji is soon divested of his royal robes and condemned to a prison cell.

In the meanwhile Kamla is kidnapped by her previously proposed husband, who keeps her in close captivity in a fortress.

Prince Sambhaji coming to know about this breaks out of the jail and rushes impetuously to rescue her single-handed. The villain, however puts up a fight and Sambhaji is almost on the point of losing his life. In trying to save his life, however, Kamla dies a heroic death.

The royal romance thus ends in a tragic way.

Sumati Gupte as "Kamla", the heroine, gives a sweet performance and looks beautiful in addition. Chandrakant as "Sambhaji" looks a little awkward with his swollen outfit. Nanasaheb Phatak does not make a convincing "Shivaji".

The picture is artistically taken and considering the limited story material, the director's work is sparklingly appropriate. The director has, moreover, managed to maintain a very good balance of tempo and suspense right throughout the picture.

Well, this is a picture of love and chivalry and ought to appeal to the young and old alike.

THORATANCHI KAMLA

Producers: *Famous Arun Films*
Language: *Marathi*
Story & Songs: *Bhal G. Pendharkar*
Photography: *Sazu Naik*
Recording: *Chintaman Modak*
Music: *Keshalkar*
Cast: *Sumati Gupte, Nanasaheb Phatak, Nimbalkar etc*
Released At: *Majestic Cinema, Bombay*
Date of Release: *2nd Aug.* 1941
Direction:
BHAL PENDHARKAR

Devika Rani and Ashok Kumar in "Anjan".

Devika Rani packs more charms than ever before into "Anjan", a social picture of Bombay Talkies

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MUSIC:
Sjt. Pratap Mukerjee
SONGS & DIALOGUES:
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Direction:
Mr. ESSA

Starring:
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- **Balwant Singh**
- **& Yakoob**

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"Risya Sringar" Will Rain Box-Office Gold

Story Of Beauty, Booby And Boor

This is one more addition to the ever-swelling list of mythological hocuses periodically imposed on the public.

But few will feel disposed to quarrel with the producers on this account; for it is very obvious that all that the picture-makers set out to do was to hang out a lot of fetching filmic fare on the ancient peg, and seeing that there is enough entertainment and pictorial attraction in the film, we must vote the effort as successful.

BEAUTY, BOOBY AND BOOR

The story, freely, and in the earlier half somewhat unimaginatively picked from the RAMAYANA, has an inherently entertaining motif which might be summed up as "The Beauty, the Booby and the Boor."

The boor is Vibhandaka, a redoubtable sage who, being a bachelor, naturally counsels parents how an offspring should be brought up and fancies himself making an ideal father. Ironically, in the fastness of the forest, the bachelor-sage is literally left holding a baby—a boy, whom he names Risya Sringar and brings up as his own son.

With a jealous caution almost amounting to a passionate obsession he isolates the boy from all human contact. The boy enters adolescence, steeped in scriptural lore, but as innocent as an infant about things worldly, in fact such a booby that he does not even know that there are other people beside his father and himself in the world, leave alone the knowledge of the other sex.

RISYA SRINGAR

Producers: *Tamilnadu Talkies*
Language: *Tamil*
Songs: *Papanasam Rajagopala Iyer*
Photography: *Jiten Banerjee*
Audiography: *Dinshaw F. Tehrani*
Music: *Sarma Brothers*
Released at: *The Wellington, Madras*
Date of Release: *2nd Aug.* 1941
Cast: *Vasundhara, Ranjan, Balachandran, G. Pattu Iyer, etc.*

DIRECTION:
S. SOUNDARARAJAN

Husna Bano in "Sajjan" a Sudarshan Picture.

RAIN IN HIS TRAIN

The monarch of a neighbouring kingdom provokes a Brahmin's curse resulting in terrific drought and famine in his land. He learns that Vibhandaka's protege, Risya, will bring rain in the wake of his tread by virtue of a "Chakra" in the sole of his foot. Knowing Vibhandaka's disposition and fearing his formidable temper, the King sends Maya a very "Oomphy" palace maid, to decoy Risya and "bring him back alive".

In "Nai Duniya", a Kardar production of Circo, Azuri, Mazhar Khan and Shobhana all star together for the first time.

Beauty Maya meets Booby Risya, and the lad, taking her at her word for a visitor from Vaikunta, and instinctively reacting to her heady lure, follows her but too willingly. Rains pour down in Risya's train, bringing relief to the stricken country and the grateful king gives his daughter in marriage to Risya, putting him wise to the worldly state of things. The heart-broken Vibhandaka finally reconciles himself to the situation, realising the folly of bringing up a boy under over much restraint.

THE TAMIL 'OOMPH'

It can be easily seen that the roles of Vibhandaka, Risya and Maya had to be played with the greatest skill and delicacy to put across the story effectively. And the artistes assigned to these main roles have given them distinctive individuality.

Vasundhara's portrait of the seductive and decoying Maya does not reveal much histrionic talent and her accent is simply terrible, but the blitzkrieg of her body appeal and the broadsides of her eyes, her swaying lips and sex-dripping gestures carry the day. So far as 'Oomph' goes among Tamil stars, she certainly is the goods.

IT WILL RAIN MONEY

Direction is imaginative but uneven, skilful but careless. The director has steered the "sex-plosive" sequences clear of the rocks of obscenity or salaciousness. While he has let in anachronisms by the cartload and fobbed off crude mistakes for grand drama (as where he makes Vibhandaka look from the roadside into the princely nuptial chamber, which is improbable), he doesn't rouse critical hostility, because his direction is unpretentious.

The very crude comedy he provides by making a fellow swallow a frog is in very poor form. But he has his eye on the story development most of the time and that is what counts.

Like Risya Sringar in the story, the picture "Risya Sringar", inspite of serious and many flaws, will bring rains in its wake—rains of gold, for it has the "chakra" of mass entertainment.

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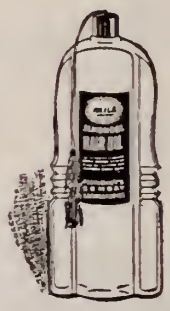

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THIS MONSTER OF COMMUNALISM

KEEP IT OUT OF STUDIO GATES

THIS CURSED COUNTRY MUST BE SAVED!

By: " Zabak "

India is cursed!

It is a terrible curse. The worst curse any nation on God's earth could ever be inflicted upon. When I say cursed I do not refer to those shackles that bind us to British Imperialism, or to the great economic distress that is the unhappy lot of this miserable country of mine ....but I refer to the huge barrier of hate that we Indians have built among ourselves—and which others have taken much pain and labour to keep erect.

Recently in Bombay we had a taste of this terrible hate. Its repurcussions have not died down.... they will never die down for that matter—as there are people in India who will see to that. For over a month the bazars of this first city of India ran with blood, arson was rife, murder stalked the streets in broad daylight as the two major communities unleashed their pent-up fury to indulge in one of the maddest orgies civilisation has ever known. It was terrible!

It was what could happen nowhere else in the world except India —and as an Indian I am ashamed of this fact.

STRUGGLING IN SLAVISH SHACKLES

Yes, it is to a certain extent true that the curse of communalism that is at present eating into the vitals of Indian culture, is a bye-product of British Imperialism, which helps to keep India in fetters. This is what makes the curse all the more terrible and it becomes all the more necessary that it should be removed. Unfortunately, this cannot be so. As things stand to-day we have little voice in the shaping of our destiny. The voice of a powerful free nation has an authority behind it which a slave country lacks....and this makes the greatest difference. When a nation loses its liberty and feels helpless it gradually begins to lose its initiative. The exploiting power considers it to its interest to discourage all sorts of initiative on the part of the exploited. It does all it can to reduce the exploited to a state of utter helplessness and degeneration.

That has been, in short, the fate of India—India that has for centuries been continuously oppressed exploited, robbed of all possible liberty and sucked dry by an organised system of Imperialism....the like of which has no parallel in the history of the world.

When a friend dies, the grief comes home. Mr. Mangalbhoy G. Vakil of the Roxy Photo Co. died suddenly on the 8th August. Many a producer in India was indebted to him for his sympathetic support and advice. He brought Gevaert raw films into India.

Zabak, otherwise known as Z. B. Kureishi, the popular newspaper columnist of Bombay.

THE MONSTER OF COMMUNALISM

The result of all this has been disastrous to India. Instead of uniting the various castes and communities together in their common misfortune the reverse has been the case, and thus to-day we see the hate of centuries rising to the surface like a terrible demon of destruction demanding and ever-demanding fresh blood to keep it alive and India divided.

The hate of the two major communities for each other has almost come to be a proverb and this intense hatred is manifest everywhere ....from one length of India to the other. Worse still, the monster has been allowed to invade every field of our public and private life.... in fact, it has entered unchecked, unhampered and unrestrained—gathering momentum with every passage—into every nook and corner of our thought, commerce and sport.

One can find this demon of hate nestling in the innermost recesses of the Stock Exchange; one can locate it in any of the spanky offices along Ballard Estate; one comes across it in colleges; one discovers it in the smile of a prostitute; one meets it in all its stark fury in the dirtiest of dirty brothels at Foras Road, in fact one contacts it everywhere....

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wherever one goes..whatever one eats whatsoever one does..and alas, to-day I have discovered it rearing its fangs in our film industry....the last place where I expected to meet it.

FILM JOURNALISTS TO BLAME

Hatred and entertainment cannot go together. They are like two poles apart which can never have a common meeting point. Further, I am of the belief that entertainment nurtured in an environment of hate does not remain entertainment but becomes something viscid, unwholesome and absolutely degenerate.

When I say that the curse of communalism has entered our film industry I do not wish by any means to alarm you. I intend merely to lay before you a few facts, which though horrifying in themselves are liable to become still more gruesome if not checked immediately and full precautions are not taken straightaway to keep this fearful monster away from the precincts of our studios.

Of all places we must keep our film studios clean from this curse. Our industry is still in its infancy ....I can see a great future ahead of it,....the slightest thing can throw the whole machinery out of gear and put the clock back by three decades. Let us not allow a few malcontents and dis-interested persons to sow the seeds of discord, which will ring the knell of this little babe, we have so laboriously and tenderly nourished for the past so many years.

The real culprits, who are out to murder this industry, I am ashamed to admit, are many so-called film journalists who, out to feather their own miserable nests and to grind their own axes, take pains to foment trouble and discontent among the various studios by insisting on harping on the never-ending theme that such-and-such producer is anti-Muslim and so-and-so director takes infinite pains to cast aspersions on Hindu sentiments.

DIRTY RACKETEERS

A recent instance of this irresponsible journalism was evident in the Punjab when a certain section of the cheap press raised and conducted a fierce agitation against Director Kardar, by stating that his film "Puja" was anti-Hindu in theme. The film was produced by the National Studios and passed by the Bombay Board of Film Censors and yet the rascally element up North considered themselves worthy enough to condemn it. It was a terrific stink they created....merely because a Muslim had directed the film and had made an attempt to serve the Hindus.

Then again the Urdu press up North started a similar agitation calling upon the Muslims to boycott Kikubhai B. Desai's productions alleging that he had sacked all his Muslim staff. The man, who was responsible for this mischievous and libellous statement, however, never cared to check up the facts for himself. At that time Kikubhai had on his staff Mazhar Khan and Bibbo ....both Muslims and both drawing the highest salaries ever paid by the Paramount and Great India Pictures outfit to any member of the staff. Still, to-day, with no fresh production in hand Kikubhai has on his pay roll a large number of Muslims. Why then was this agitation started? Was it by any chance an attempt to undermine the popularity of this perfect gentleman of the Indian film world?

It was the Muslim press that issued a stern reproof to Sardar Akhtar for performing the Radha Krishna dance in Minerva's "Bharosa". They had the audacity to state that she as a Muslim had committed a sacrilege by doing a Hindu religious dance. This is downright nonsense. Such a ridiculous criticism could never occur anywhere else in the world except in India, where we have people so narrow-minded, so biased and so hypocritical who cannot understand and never make an attempt to learn ever, that art is something noble, something sublime ....far above any religion, any caste, any creed, any colour.

THE HINDU-MUSLIM TUG

And now in front of me is a copy of some "Resolutions" passed by some pseudo-bogus League of Ellore, which has the temerity to warn Film Producers "against forcing Muslim artistes to worship Kali Devi, Saraswati etc. on the screen." Why should I waste my time remarking on the idiocy of the whole pamphlet when to a sane man its idiocy is so apparent—but I still aver in saying that lesser things have caused untold misery and have been instrumental in setting the tinder box of communal discord which needs but just a spark to get it smouldering.

There is no doubt at all that this "Resolution" is the work of mischief makers. It should be condemned fully. Consider, just for a while what would happen were our producers to take this "warning" to heart. Charlie, Shamin and Khurshid—all Muslims would have to leave Sardar Chandulal Shah—a Hindu; Surendra,

Snehprabha has been needing this for long. She gets it from Gulab in "Pyas" a Murli picture.

Sitara, Harish—all Hindus would have to leave Yusuf Fazalbhoy, a Muslim; Prithviraj, K. N. Singh, Vanmala, all Hindus, would go from Sohrab Mody a Parsi; a host of Muslim technicians and stunt men, including Gunboat, would have to leave Jamshed Wadia because he is a Parsi; a host of Madrasi artistes, all Brahmins would say goodbye to Shiraz Ali Hakim, a Muslim; Jal Merchant, many Muslim extras, including myself would have to collect our bills and say adieu to Kikubhai Desai, a Hindu....the list could go on and on forever. It could never end....and yet this is exactly what these bigoted enemies of India would have us do!

Then again how many of our big pictures would have ever seen daylight had our producers been bitten by this deadly communal reptile. "Padosi" would never have been effective without Mazhar Khan, a Muslim, working for Shantaram, a Hindu; "Rajnartaki" would still have been a dream had Jamshedji Wadia, a Parsi, not employed Sadhona Bose, a Hindu; "Pukar" would never have broken records without Naseem, a Muslim and Chandramohan, a Hindu working for Sohrab Mody, a Parsi; Kikubhai B. Desai's "Akela" would have been flat without Mazhar Khan and Bibbo, both Muslims. Yes, this list, too, can go on ad infinitum, but of what use is it when you can yourself recall easily to mind countless occasions when a Hindu working for a Muslim or a Muslim working for a Hindu has made a picture which regardless of the fact whether you are a Hindu, Muslim, Christian, Parsi, Sikh, Ford, Fiat, Chevrolet, or Packard has helped you to forget your daily worries and brought you mental comfort and healthy recreation.

Yes, even though it does pain me, I have to admit that this monster of hate has already found a footing in our film industry. The rot has set in. The poison is working. An awful fate awaits us....more awful than I could ever possibly describe ....but the evil can yet be nipped in the bud....AND IT MUST BE KILLED IF THE MOTION PICTURE INDUSTRY IS TO LIVE IN INDIA.

KEEP ART CLEAN

Our film industry should be treated as something more sacrosanct than religion itself. I would consider it as a religion in itself whose twin deities are Art and Culture. The motion picture has come to play a very significant part in the moulding and shaping of our youth. As film-men, therefore, it is our sacred duty to see that the India we build up is given a broad horizon and a larger outlook towards life. Therein lies the salvation of India. How then is it earthly possible for us to play such a role when we ourselves are polluted and diseased with communal hatred and our industry torn with discord and strife within?

It is our duty, nay it is the duty of every Indian, every man, woman and child who goes to the pictures to see that the film industry is kept clean of communalism. We can tolerate this anywhere else....even in the field of sport as a healthy rivalry....but for Heaven's sake keep art clean specially when this art belongs to the nation and is wedded to commerce with millions of rupees invested and a brilliant future at stake.

It will indeed be a terrible day for India when its film industry has to close down. I can see nothing else that can bring about this calamity than the curse of communalism.

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FAMOUS IN INDIA AND ON THE CONTINENT

Beauty And The Beast

Taming Husbands To O. K. Make-Up

A First Lesson In Make-Up

Beauty—in this case being any woman who does not look like a gargoyle, and the Beast—the man who will not hear of his wife or sweetheart using make-up.

Men the world over, profess a strong hatred of make-up on women. The man who says he admires a girl with carmine lips and nails, is considered by his fellow men as a strange creature.

We use the word "Beauty" to name the average woman in this article because we feel that any woman who is not really hideous can be made to look beautiful. We call the cosmetic-hater "Beast", because men can be really beastly in their condemnation of make-up on women. They forget that it is in order to make themselves more attractive to men that women use make-up.

PIG-HEADED MEN OBJECT

A woman will spend hours in front of her mirror experimenting with creams and powder and rouge so that she will look more attractive when she goes out with her husband. What does he say when he sees her? He says "Wipe that horrible stuff off your mouth!" He does not really think it looks horrible on her (in fact she looks nicer than usual) but he is prejudiced against make-up in the pig-headed way all men are, and will not see reason.

Hurry down to the nearest chemist when your husband is safely at work.

Devika Rani, the flower amongst flowers, appears in "Anjan".

If she listens to him his vanity is pleased and if she doesn't he sulks.

To be quite fair to the men we must say that we cannot wholly blame them for this prejudice. Some women do spoil, rather than improve their looks by the improper use of make-up. Indian women are gradually becoming cosmetic-lovers. It is up to them to be so clever with their make-up, that they will be able to beautify themselves without exciting the wrath of their menfolk.

—"wipe that horrible stuff off your mouth."

Now let us consider the question of subtlety in make-up. To start with do not let your husband see your beauty equipment or he will begin by accusing you of spending money unnecessarily. Save what money you can from house-keeping allowance and hurry down to the nearest chemist or beauty shop when your husband is safely at work.

FOLLOW THESE TIPS

Do not be extravagant at first. Buy yourself a well-known make of cold cream (or cleansing milk if your skin is greasy) and use this to cleanse your skin and soften any rough spots. Then buy an ounce or two of "witch hazel" which will cost you a few annas. This is a good tonic for your skin especially if it is greasy. Pat in after cleansing your face and before you put on your vanishing cream or powder base.

Now let us consider the vanishing cream. Vanishing cream does just what its name implies and leaves your skin ready to receive your powder. If your skin is greasy use a liquid powder base. It is wiser to buy beauty products which are all made by the same company. Open your favourite film-mag and you will see several well-known makes advertised from which you can choose.

Let your powder be as near your skin tone in colour as possible. Never use a too-white powder unless you want to look as though you fell in the flour bag. Powder is not

Overpowder and you'll look as though you fell in the flour bag.

meant to make you look fairer. It is meant to take the shine off your face and give it a smooth finish. Never over-powder or the man in your life will surely find traces of powder on his dark coat if you come too close to him, and then your secret will be out.

REMOVE SURPLUS LIPSTICK

Buy a powder rouge in a natural rose shade and use this sparingly. The easiest way to apply rouge is this. Smile broadly as you put it on and let it cover the part of your cheek which becomes raised as you smile. Buy a lipstick in natural-red shade (not too orangey or too bluey) and follow the natural outlines of your lips when you put it on. Let your lipstick be creamy in texture.

A dry lipstick will cake on your lips. Always use a sheet of tissue to blot your lips so that the surplus lipstick is removed.

If your husband or beau is likely to explode when he sees you wearing lipstick (and we know he will at first) blend your lipstick into your lips with a finger tip until a pale rosy stain is left on them.

Mascara and eye-shadow are taboo at first, but make the best of your eyes by brushing your lashes with a little vaseline on an eyelash brush. If your eye-brows are of the bushy variety do not pluck out too many hairs at once. Tweeze out a few hairs every week and the thinning process will be so gradual, your husband will not notice it. Only tweeze out the untidy hairs and always pluck your eyebrows from underneath.

If your eyebrows are sparse darken them with an ordinary soft lead pencil but please do not overdo this by extending the pencil line down to your ear.

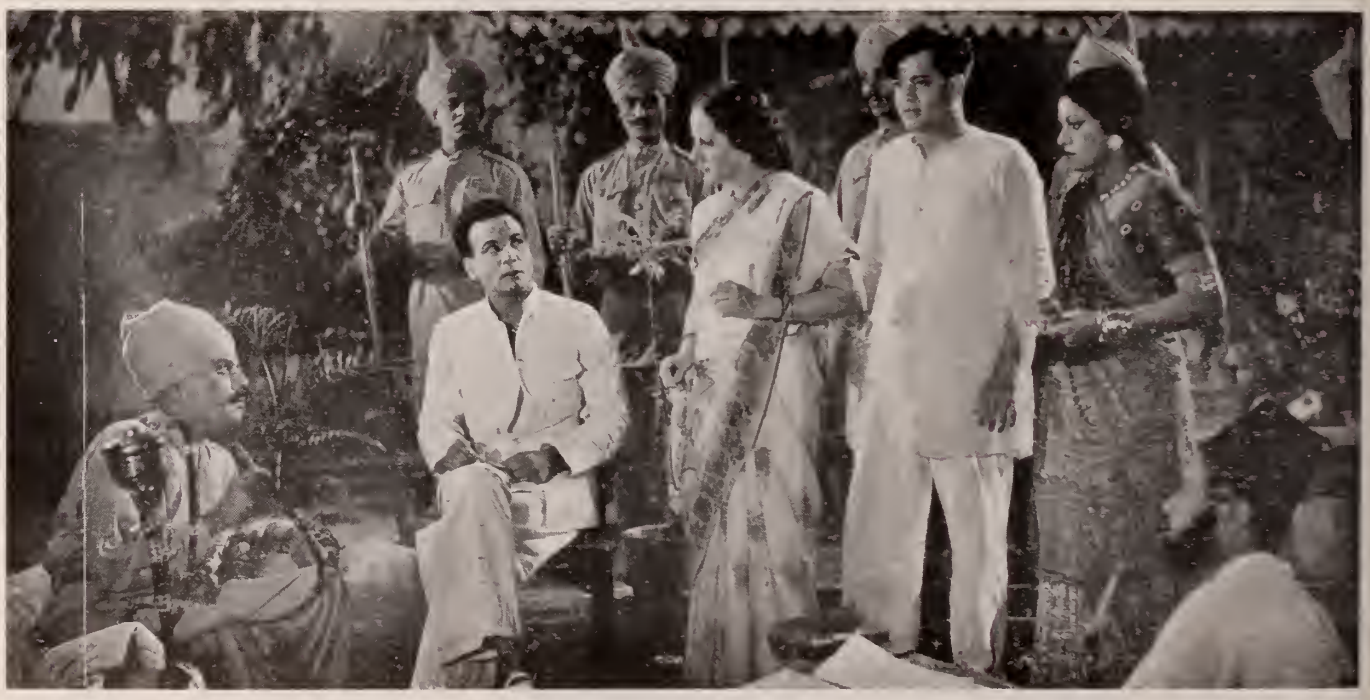
Persevere and soon he'll be bringing you beauty sets for your birthday.

That is as much as it is wise to do towards beautifying yourself at first.

If you do all that we have said, rest assured that you will look more charming than you've ever looked before.

If your man raves, be strong for once and don't give in to him and soon he'll get so used to your changed appearance that he will soon think you look pale and ill if he sees you without make-up on.

Persevere milady, and soon he will be bringing you beauty-sets for your birthday!



It seems to be a tense moment in "Sasural", a Ranjit comedy directed by Mr. Chaturbhuj Doshi.

"Akela" Becomes A Successful Hit

Mazharkhan's Masterly Performance

Good Story—Good Direction—Good Music

Producer Kikubhai Desai uses a double-edged weapon in his battle of business. Under the trade name of Paramount, he keeps doling out stunts, magic and phantasy for mere entertainment, while with "Great India Pictures" as a trade name, he elevates entertainment by giving it a social angle and theme. Thus, he caters for both, the masses and the intellectuals.

"Akela" is a picture for the intellectuals—not that, it does not appeal to the masses. It does, as can be verified by the large crowds at the box-offices.

ELEGY OF A LONELY SOUL

This picture is an elegy on a lonely soul. His sighs and smiles, his hopes and disappointments, his desires and resignation—all are symbolised in the lonely existence of a village blacksmith who is too ugly to get a life-mate and too gentle to woo one.

Strong but gentle Budhwa leads an honest life at his daily anvil. Successful yet humble, he has a companion in little Kalwa who works for him. This world of two is quite contented and happy till Chhelkaka, the local bird fancier brings up the question of Budhwa's marriage.

Budhwa, diffident at first, soon brightens up at the prospect of a life-companion and agrees to get married. The bird fancier finds for Budhwa a sweet tempered girl called Maina. But Maina is already in love with Vasant Thakur the young jagirdar of the place.

However, against Maina's wishes, the marriage with Budhwa is arranged by her parents, but on the night of the wedding, Maina runs away to meet her lover at a tryst which the unfortunate man can't keep owing to the machinations of Seeta, Maina's cousin, who also loves Vasant Thakur.

AKELA

Producer:	*Kikubhai Desai*
Language:	*Hindusthani*
Story & Songs:	*Santoshi*
Photography:	*Gulab Gopal*
Recording,	*A. K. Parmar.*
Music:	*Khan Mastana*
Cast:	*Mazharkhan, E. Billimoria, Bibbo, Moti Hadi, etc.*
Released at:	*Lamington Talkies, Bombay.*
Date of Release:	*6th* Aug. 1941

Direction: PESSI KARANI

Maina is now on the streets a stranger to her parents and an outcast to her community. She takes her weary steps towards Budhwa's home, deciding to spend her life in his service, as penitence for the dirty trick played on him.

But Fate anticipates her intention and brings her to Budhwa's house through an accident without his knowing her identity. He treats her like a sister.

In the meanwhile Vasant Thakur has agreed to marry Seeta, despite his love for Maina.

The bird fancier once again steps in and crudely exposes Maina and Budhwa. Maina explains the whole story of her love to Budhwa.

Budhwa rushes after Vasant Thakur and finds him at the altar with Seeta. The climax is reached. Seeta confesses her dirty part and Maina is restored to Vasant Thakur.

Budhwa, the philosopher blacksmith is once again alone, this time even without the little Kalwa.

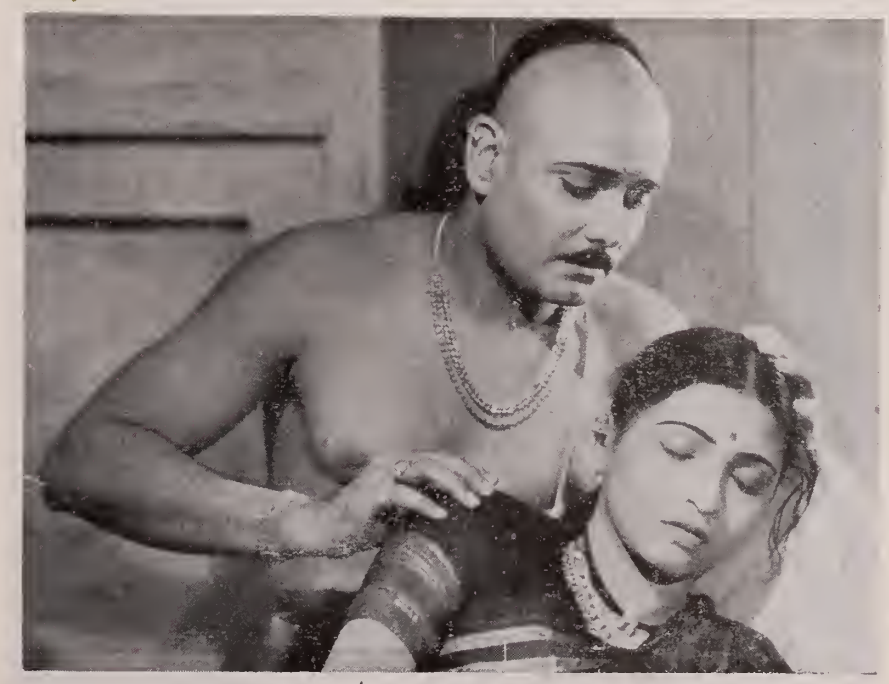
MAZHAR'S DYNAMIC SUCCESS

The picture is well taken though at places things are stretched a bit and made to look clumsy.

Mazhar Khan gives a beautiful portrayal—sincere in its depth and vivid in its reality. In a strongly emotional role, this man takes the whole sympathy and carries the picture to success on his shoulders.

The music is quite attractively tuned and proves entertaining. The direction is appropriate and deserves further encouragement.

Well, "Akela" is decidedly a sensible picture and provides in addition a lot of entertainment.



A husband's affectionate concern for his dutiful wife. We find this in "Sant Sakhu", a Prabhat picture

"Kurmai" Becomes Punjab's Best

Director Nanda Vindicates His Art

Scintillating Comedy Affords Entertainment

Few producing companies in India have had the privilege of producing such a beautiful picture for a maiden production. The Nishat Productions, constituted of A. R. Kardar, J. K. Nanda and two other commercial men, give a brilliant promise for the future, if "Kurmai" is to be taken as an index of their future intentions.

Incidentally, out of the dozen and odd Punjabi pictures produced so far, "Kurmai" can easily be called the best, seeing its excelling production values, modern technique and excellent direction. It is, by the way, the first comedy produced in the Punjabi language.

A FRONT RANK DIRECTOR

The story is adopted from the Marathi photoplay "Lagna Pahawe Karun" produced by the Navyug Chitrapat Ltd. The original picture was directed by Mr. Winayak, the well-known director of Maharashtra. But strange as it may seem, the Punjabi version has become a decidedly better picture than the original. A few welcome changes have been made in "Kurmai", but they have added to the plot value of the original drama.

More strange still is the directorial work of Mr. Jai Kishen Nanda which has far surpassed the talent hitherto shown by Mr. Winayak not only in "Lagna Pahawe Karun" but in any other picture of his. Incidentally, with this one picture Director Nanda enters the small coterie of front rank directors of India. A distinguishing feature of Nanda's direction is that all along as the drama unfolds itself, the direction is not felt at all.

KURMAI

Producers: *A. R. Kardar*
Language: *Punjabi*
Story, dialogues and Songs: *D. N. Madhok*
Music: *Khursheed Anwar*
Photography: *D. Divecha*
Sound: *Arora*
Cast: *Wasti, Jagdish, Radha Rani, Shanti, etc.*
Released At: *Regent, Lahore*
Date of Release: *29th Aug. 41.*
Director:
JAI KISHEN NANDA

Mr. Jai Kishen Nanda

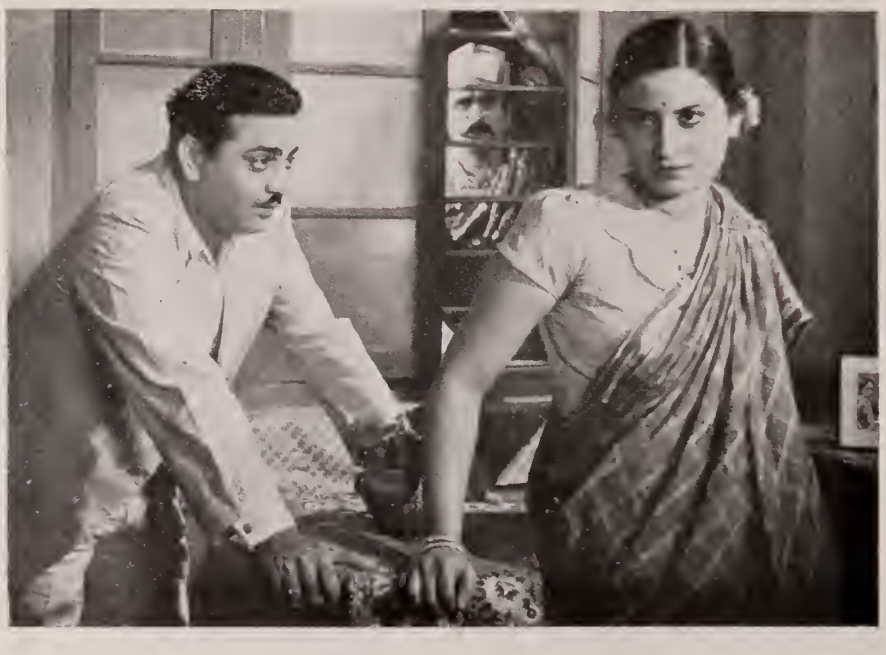
Considering the inevitable fact that a comedy is by far a very difficult subject to direct, Director Nanda has put in such excellent work that one cannot help but applaud his effort in giving us a streamlined comedy finished to the very minute in psychological sequences and technical efficiency.

HUNTING FOR A HUSBAND

Kahan a good hearted blundering young man is anxious to get his grown-up young sister, Lajwanti, married. His family consists of a mother, two sisters, an athletic uncle and himself.

Kahan starts on the traditional husband hunt for his sister and soon finds himself in a mess. From place to place he moves and finds anything but a husband for his sister. Ultimately, he is himself landed into matrimony with a charming girl called Pilloo.

After his own wedding, Kahan again starts on the husband hunt and after some more adventures finds a suitable match for his sister. Here we are shown the curse of the dowry system which impoverishes the girl's family in their anxiety to get the grown-up girl married. In Kedar Nath, the stingy fossil of an old



Vasant Thengdi and Usha Mantri in "Municipality", a Brilliant picture.

order, is symbolised the monster of the dowry blackmail which extends even after the marriage ceremony is gone through.

The City worker who has married Kahan's sister Lajwanti coming under the sway of his mercenary father, cuts himself away from his virgin wife and flirts with the idea of a second wife for a time. But soon the athletic uncle of Kahan takes the affair into his own hands and uses his formidable lathi for disastrous moral effect.

Lajwanti's husband is tamed and he soon comes to like his young wife so much that he defies his enraged father with pleasant results for all.

GOOD PRODUCTION VALUES

Though built on a humorous base, the story throws out many a spark of a poignant tragedy which act as a realistic relief to the comedy element.

The village atmosphere in the story is very vividly portrayed and at places provides some beautiful locations to the director who has taken the maximum out of them.

The folklore music, timed to snappy tunes, becomes another attraction of the picture. The dialogues are again more witty and humorous than in the original play.

One, however, misses the cock-eyed Damuanna Malwankar whose blundering methods become so dear to the audience. Wasti who acts the this role, of Kahan, has done very well though he lacks the natural make-up of Damuanna which carried the original picture through.

Jagdish as the athletic uncle, is a perfect cast and performs with his usual brilliance. Radha Rani as "Piloo" and Shanti as "Lajwanti" are suitable types and give quite natural performances. Gulab is also good as the old mother.

The photography, though not brilliant, is still quite good. The sound is satisfactory. And once again, we declare that Director J. K. Nanda's direction is excellent.

All Punjab must see this picture as its very sophistication wedded to the rustic simplicity of the theme becomes an irresistible attraction.

BETTER SHOWMANSHIP

It is not an unusual sight to see the audience weeping even when the showman is showing perhaps the most brilliant comedy ever produced. This phenomenon is so frequent in our small towns where showmanship is still a privileged business without any serious competition through rival entertainment.

And yet few showmen stop to think and look out for the reason. The reason, however, is very simple and within the gift of the showman if he has a desire to provide better amenities to his patrons.

In seventy five per cent of our present day picture houses in India the light beam that is thrown out from the projection room is so feeble and diffused that watching a picture becomes a painful experience. And yet with a more intense distinct but soothing light not only will the production values of a picture stand out, but the audience will moreover get a better appreciation of the entertainment presented on the screen.

This is exactly what the Brenkert Enarc Lamps guarantee to the showman. In a recent test taken by the Electrical Research Company of America, the Brenkert Enarc Lamps beat every other competitive manufacture in its capacity to produce more light on the screen per ampere of current at the arc than any other make of lamp.

Otherwise known as the "Simplified High Intensity Lamp", the Brenkert Enarc Lamp is perhaps the nearest thing to daylight and this stronger snow white light enables the audience to see all pictures in more accurate hues.

Already used with the leading projection equipments in the country, the Brenkert Enarc is certainly a good investment to the conscientious showman who wants to please his patrons and stabilize his business.

In "Sasural", a Ranjit picture, Madhuri once again shares the limelight

★ Pictures in Making

RANJIT FILM CO.

"Shadi" is still running well at the Royal Opera House in Bombay and at almost all stations throughout the North wherever it was released. This picture is going to turn in good profits for the producers though it happens to be merely a picture for mass appeal.

Another one, a social comedy called "Sasural" directed by Mr. Chaturbhuj Doshi has also been released in the Northern India where it is reported to have done marvellously happy business. This picture is scheduled to be released in Bombay immediately after "Shadi" at the Royal Opera House.

Director Charlie's comedy has at last been christened as "Dhandhora". With Shamim and Husnabanu doing services for Charlie this picture has become a riot of romance and laughter. Still another picture called "Beti" is now on the sets under the direction of Mr. Jayant Desai with Khurshid and Vasanti in the leading roles.

Mr. Chaturbhuj Doshi, who has incidentally become the most paying director in the studio in so far as the producers' material interests are concerned, is already busy with a new picture called "Mehman" featuring Madhuri and the inevitable Shamim.

Side by side with his "Beti", Jayant Desai has begun a new picture, a social melodrama, called "Chandani" starring Khurshid and Vasanti. Altogether the Ranjit Studio bids bold to place a number of pictures on the market for the 1941-42 season.

WADIA MOVIETONE:

"Bombaiwalli," a stunt thriller starring the "fearless" Nadia, is drawing crowds at the Super Cinema in Bombay. This picture is truly a propaganda picture, because it trumpets the virtues of democracy in no uncertain terms.

On the 2nd of October Wadia's "Raj Nartaki" in English will come on the screen at the Metro Cinema, which cinema is incidentally showing an Indian picture for the first time in its career. Great things are expected of this picture and one can only wish it all success.

CHITRA PRODUCTIONS:

By the time this is in print, "Kanchan" the maiden picture of this company, starring Leela Chitnis and Pramilla, will have been released to a huge waiting audience. The producer, Mr. Gvalani, is banking a lot on this picture and after assessing the reports of the actual picture one can't blame him for his optimism. The next item in production for this company will begin in January of the next year.

NISHAT PRODUCTIONS (Lahore):

The first Punjabi picture of this Company "Kurmai", a social story has been released in the Punjab to a very appreciative audience which not only applauded the excellence of the production but also the efficiency of direction by Mr. J. K. Nanda.

BOMBAY TALKIES:

"Anjan", a social story in which Devika Rani comes to the screen after a very long time and for the first time after the sad demise of her husband, will come to the screen in the last week of September. This picture is reported to have become a marvellous harmony of a beautiful subject and technical perfection. With Ashok Kumar doing honours of a hero and Devika as the sweet heroine, the success of the picture is already assured. And once again in the sets we find Producer Mukherjee shooting another story with Leela Chitnis in the lead.

PRABHAT FILM CO. (Poona):

"Sant Sakhu" will come on the screen in Bombay by the time this issue is in your hand. This socio-devotional story will follow in the footprints of success of "Tukaram" and "Dyaneshwar". Superbly directed by Messrs. Damle and Fatehlal and ably acted by Miss Hansa Wadkar this picture is going to be with us for a long time.

Mr. Ram Daryani who promises another hit in "Pyas", a social picture of Murli Pictures.

At the studios Messrs. Damle and Fatehlal will again be taking up another subject called "Kalidas" which will be a biographical story of the famous Indian poet. Search is being made for the correct casting of this picture and one only hopes that Prabhat succeeds in finding the right people.

PANCHOLI ART PRODUCTIONS (Lahore):

"Khazanchi" is breaking records all over India and proving itself the prize box-office attraction produced during 1941. It is reported that at places it has beaten the record of "Pukar" and "Bandhan" and the producers all over India are trying to solve the puzzle of its success by thinking furiously and copying the tunes of the songs.

Unaffected by the success of "Khazanchi", Dalsukh Pancholi that irresistible young man with his bed room manner has completed "Chowdhary" a picture in Punjabi, and is already on the sets for the production of "Khan-Daan", another one in Hindusthani. Great things are expected of this picture "Khan-Daan", in view of the success of "Khazanchi".

HUNS PICTURES (Kolhapur)

After his 'divorce' with Winayak, Baburao Pendharkar has re-started the Huns Pictures in association with Mr. Pandurang Naik and the new picture is appropriately named as "Pahila-Palna" and christened in English as "Many Happy Returns". Really, it should have been called "The First Born". The story of this new picture comes from the pen of Mr. Bedekar that celebrated Maharashtrian writer and it will feature, along with Baburao Pendharkar that charming siren Lalita Pawar. We hope this fresh essay of Mr. Baburao Pendharkar in the field of production will not prove as abortive as the last one.

FAMOUS ARUN FILM CO. (Poona):

"Thoratanchi Kamla" is still running at the Majestic Cinema in Bombay. The subject seems to have become popular with the young and the old alike. Their studios at Poona are being leased out to some other production units after completing "Daughter-in-Law" as Mr. Bhal G. Pendharkar has had a breakdown in health.

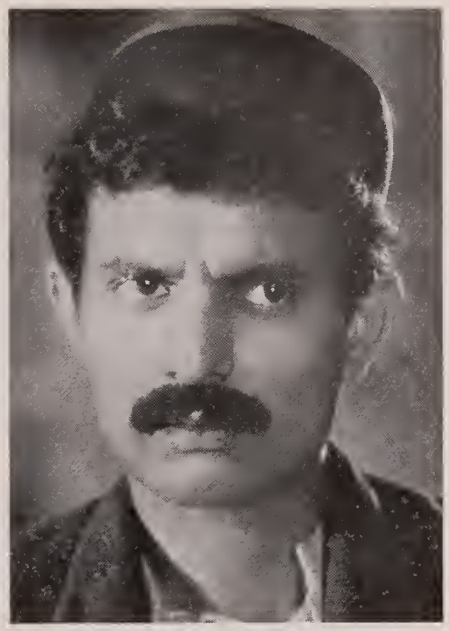
SHALIMAR PICTURES:

By the time this issue is in your hand, W. Z. Ahmed will have started the shooting of "Ek Raat", the first social story of this company. With Neena the new screen mystery and Prithviraj the popular Indian star in the lead, "Ek Raat" promises to be a star studded picture. A distinguishing feature of this picture will be the novel treatment of the story, entirely logical and probable, which by itself, will strike a refreshing contrast with some improbable absurdities that we so often see on the Indian screen. The second picture scheduled to be produced is called "Man-ki-Jeet." and will feature Renuka Devi.

NATIONAL STUDIOS:

"Sister" was well received at the Pathe Cinema in Bombay, the response having encouraged Director Mehboob to go full swing ahead with "Roti" starring Chandra Mohan and Sheikh Mukhtar.

While a number of pictures are either completed or under production at the National Studios, still a new one has been started by Director Mohan Sinha and it is named "Vijay". Some of the pictures which are ready for release at the Studio are "Nirdosh", "Kasauti", "Nai Roshni", and "Garib"; altogether a varied and spicy programme of entertainment.



As a pickpocket, Kanhyalal beats life's own product

PRAKASH PICTURES:

"Darshan" a social story brings excellent reports from the Northern circuit where it was released and where it proved immensely successful. With Jyoti and Prem Adib singing lilting tunes we are not surprised at the success of "Darshan". This picture is scheduled to be released at the Lamington Talkies immediately after "Akela". But the one that will provide a sensational success of the year from the studio will be "Bharat Milap" which Director Vijay Bhatt is steadily shooting in two versions, Hindi and Marathi, at the studios. With Durga Khote, Sahu Modak, Shobhana Samarth, Prem Adib and Chandra Mohan in the cast, the picture has been planned on an ambitious scale.

FAZLI BROS (Calcutta):

"Masoom" a social story featuring Mazhar Khan, Romola, Mehtab and Anis Khatoon has been completed by Hasnain and great things are expected from it. If director Hasnain has put half his skill which he put in his last picture "Qaidi" in the new one we are sure it will be a roaring success. The story of this picture has been written by Mr. F. A. Karim an I.C.S. officer and we are sure it will have a very sensible theme and a logical treatment. Other pictures planned for production are called "Purdah", "Sohrab and Rustom" and still another one actually under production is called "Chowranghee", in Hindi and Bengali, which incidentally is being directed by Mr. Fazli himself.

PARAMOUNT FILM CO.:

"Akela" had a splendid reception at the Lamington Talkies in Bombay and the picture promises to be a prestige item for the Great India Pictures under which trade name this picture is produced. At the studios, Kikubhai Desai has completed "Circus Queen" and is giving his attention now to "Sheikh Chilli" which will be ready for the screen sometime next month.

CIRCO PRODUCTIONS:

Director Abdul Rashid Kardar has completed "Swami" which will be released in Bombay immediately a space is found for it. Director Kardar has started a new one called "Nai Duniya", the story of which has been written by the well-known film critic Ahmed Abbas. This picture has a splendid cast in Mazhar Khan, Shobhana Samarth, Azurie and Jairaj. Other pictures under production at the studios are "Apna Ghar", featuring Shanta Apte and Chandramohan and directed by Mr. Devaki Bose; "Bhakta Vidur" featuring Vishnupant Pagnis and Durga Khote and directed by Messrs. Altekar and Baburao Painter.

NAVYUG CHITRAPAT (Poona):

Good news comes to us about "Amrit" from all the centres of Maharashtra where the picture has been released. At the studios in Kolhapur, Director Junnarkar is fast completing "Sangam", a social story with Meenaxi in the lead.

Director Winayak is busy with two new subjects called "State Guests" and "Pundalik".

BHARAT PICTURES:

Adding one picture after another to their already formidable list Bharat Pictures will be soon releasing "Darpan" a social story. Still another in hand is called "Swaminath" produced by the Hindusthan Cinetone.

SUDARSHAN PICTURES:

That smartly different screen sensation of the season, as described by the publicity manager, "Sajjan" is now ready. With Jagadish Sethi and Husn Banu in the lead Director Dwarka Khosla is reported to have given an impressive picture on the theme of 'Life after Death'.

KAMLA TALKIES:

Their maiden production called "Sohana Geet" featuring Romilla, has been completed and is now awaiting release. Another picture which has already gone on the sets is called "Bhai" and is directed by Mahindra Thakore.

BRILLIANT PICTURES:

That social comedy "Municipality" s being given the finishing touches now at the Poona studios. Those who had the privilege of seeing the rushes talk of this picture becoming a mighty roar of tickle and laughter.

SUDAMA PRODUCTIONS:

"Holiday in Bombay" has completed its run at the Imperial Cinema in Bombay and the picture has now gone into the country to entertain diverse audiences with its ultra-modern comedy.

The next item on the production programme is not yet determined but Director Badami will soon get going after he finishes "The Toy" which he is producing for Amar Productions.

T. K. PRODUCTIONS (Madras):

With South India's prima donna K. B. Sundarambal these producers will be going into the production of "Rani Mangamma" in Tamil.

The actual production will be done in a Calcutta Studio and other notable people in the cast are Nagiah, Krishnan and Mathuram.

VAUHINI PICTURES:

"Devata" is likely to become as great a success as "Sumangali" as it is reported to have been received marvellously well at Madras. As the picture goes into the country it will gain more momentum with the result that these producers will be still at the top.

"Potana" will go into shooting very shortly with Nagiah playing the lead.

SREE RENUKA FILMS:

Nagiah, the famous actor of the South, has floated this new concern and will be soon launching his maiden production. Not only every one in the South will wish him well, but those few friends that he has in the North will also do the same with equal sincerity.

KRISHNA PICTURES:

The picture under production at these studios is "Prabhavati" featuring T. R. Rajkumari and S. P. L. Dhanalakshmi.

Five More Prize Winners

We are pleased to announce here the names of the lucky prize-winners whose answers in the Readers' Research Questionnaire were considered as highly commendable by the Editor.

Miss Urmilla Johrey, c/o Rai Saheb Amir Chand, Advocate, BUDAUN.

Mrs. Subhadra Pinglay, No. 97, High Road, Egmore, MADRAS.

Miss Noreen Wilson, Military Hospital, MARDAN, N.W.F.P.

Miss Zeenath Jahan, Maharani's Women Hospital, MYSORE.

Dr. (Miss) Laxmi Bai, E.M.M. Hospital, TRICHUR.

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In This Beautiful Maiden The Emperor Saw A Nation's Mother While The Prince Found A Sweetheart!

AND WHEN A FATHER IS AN EMPEROR, THE SON A PRINCE, LOVE BECOMES A STATE INTRIGUE AND EMOTIONS BECOME SERVILE TO DUTY!

WHEN SHIVAJI AND SAMBHAJI CLASH THE NATION TREMBLES IN SUSPENSE!

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Produced at S ARUN STUDIOS

Written & Directed by
BHAL G. PENDHARKAR

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"Daughter-In-Law" — "Valmiki"
"Maharathi Karna"

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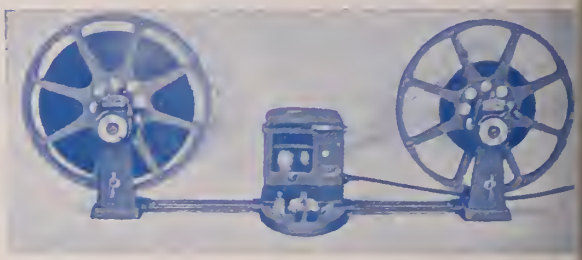

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filmindia

Editor: BABURAO PATEL

VOL. 7 NO. 10
OCTOBER, 1941

A NATION'S ENVOY

PRODUCER JAMSHED WADIA has gone out and done it. For years several Indian producers have been talking tall about producing the first Indian picture in English.

We had heard of familiar plans of bringing over some of the Hollywood stars and technicians, of engaging special script writers and dialogue coaches, of taking up stories with universal appeal, of millions being ready to be released for a stupendous expenditure. And yet out of this huge mountain in an imaginative labour not even a rat turned up.

Producer Jamshed Wadia went about quietly and with his proverbial modesty did it. And in doing so has given India its first picture in English—"The Court Dancer".

We welcome "The Court Dancer"—India's first picture in English.

"The Court Dancer" is not merely another picture. It is an event in the Indian motion picture industry. It is the beginning of our cultural contact with the Western world. For, "The Court Dancer" will be going to strange lands carrying with it the evidence of India's ancient glory and the proofs of its present progress.

This cultural aspect of the film has immense propaganda value for India in countries like America and England where the self-complacent white man, blinded by the intoxication of his own freedom, arrogates to himself a superiority of intellect and denies even a living space to the coloured man. And yet in this God's own world, designed to be blessed with peace and love, the white man today is solely responsible for creating an inferno of human carnage goaded by his greed and lust of power.

To the white man civilization has become an excuse and democracy has become a slogan. In his temple, below the two sham domes of "civilization" and "democracy" is erected a deified guillotine with which human liberty, individual freedom and equality amongst human races are every day slaughtered with an easy conscience and the temple priests, parading themselves as heralds of democracy, use up all their intelligence while haranguing to justify the white man's deeds of blood and arson.

They call it "war" and thus lend a respectability to their unending campaign of murder. But murder it is, all the same whether the apology is Fascism, Nazism, Socialism or Democracy.

To the land of such men will go India's first picture in English talking to them, for the first time, in the language they understand and giving to them the first real glimpse of this great and ancient land.

In a little over an hour, the white man of across the seas will be surprised out of his skin not with the technical excellence of "The Court Dancer" but with the thought that India, which has been to him a land of primitive, uncivilized people—as painted by imperialistic propaganda pamphlets—can produce such a picture and in a language of the rulers of the world.

That would be a disturbing thought to the white man who has so far taught the coloured people only those words from his language which demand obedience and a few menial services.

"The Court Dancer" has in it a message of love written in the deeds of sacrifice. To the white man this will be a strange anomaly in the code of human existence. He is so much used to the slaughter and sacrifice of others for the aggrandizement of his self that the philosophy underlying "The Court Dancer" will strike him as peculiarly frustrative.

And yet this very philosophy of love and sacrifice has kept this ancient land alive through ages and ages and through calamities and upheavals. India is still a virgin land where an high explosive bomb has not fallen and a crater has not been carved in the bosom of Mother Earth.

As a forerunner of our claim for freedom from the foreign shackles of bondage "The Court Dancer" is going to be a good ambassador. It is going to present our credentials to the white men of the West and convince them by a series of pictorial proofs that India is not so uncivilized as the white man hypnotizes himself into believing.

To us therefore, "The Court Dancer" is more than a mere picture, more than a mere event in our film industry, more than a praiseworthy enterprise.

It is a nation's envoy on its journey through the world proving to the world that India deserves a square deal in the new world of freedom, liberty and equality which the white man says he is fighting for.

While we wish these fighters every success, we wish ourselves greater success.

DO NOT MISS

India's first picture in English—"The COURT DANCER"—produced by Wadia Movietone.

It is an event in the Indian motion picture industry and every reader of "filmindia" must share the triumph.

Baburao Patel.

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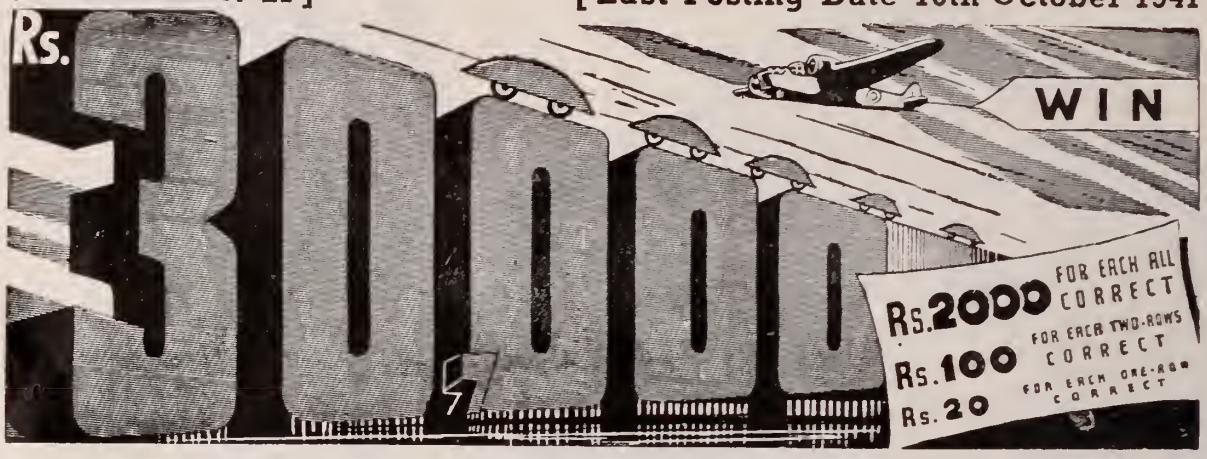
CONTEST No. 27] **[Last Posting Date 10th October 1941**



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PRIZES OF Rs. 100/- each for any two-rows correct.
PRIZES OF Rs. 20/- each for any one-row correct.
PRIZES OF Rs. 5/- each for first two figures correct.
PRIZES OF Re. 1/- each for first figure correct.

Arrange the numbers, from 12 to 27 in the given square in such a way that each column row and each of the two diagonals total 78. Each number should be used once only.

LAST POSTING DATE 10th OCTOBER 1941.

All entries posted on or before the last posting date must be received up to the 15th October 1941. Any entry received later will not be considered. The sealed solution will be opened in presence of the Manager and the Editor "BLITZ WEEKLY" Bombay, and will be published in the issue of Blitz Weekly Magazine, Bombay on 18th October 1941. RESULT will be sent to competitors on 28th October 1941. (Non receipt of the result should be communicated to us within a week's time). The list of prize winners is available to any one who sends a self addressed stamped envelope.

ENTRANCE FEE:—Re. one for a single entry or Rs. two for three entries or Rs. Five for every set of eight entries.

RULES AND CONDITIONS:—Any number of entries on plain paper along with the requisite fee at the rate mentioned above are accepted. Fees should be sent by Money order or Indian Postal Order. M.O. receipt should be enclosed. The sum to be distributed in all correct prizes will be more or less than Rs. 30000/- according to the number of all correct prize winners received in this contest. The rows and figures are only said to be correct when they are similar to the respective rows and figures of our sealed solution. Number your filled entries serially and state the number of entries enclosed. **Write your name, address and entry figures clearly in English only.** Send a self addressed stamped envelope for result with entries. The decision of the Manager in all matters regarding this competition must be accepted as final and legally binding and is an express condition of entry.

Sealed Solution to Contest No. 25.

1st Row	24	23	12	11
2nd Row	15	13	22	20
3rd Row	10	16	19	25
4th Row	21	18	17	14

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

FAREWELL TO MR. KANGA

Mr. E. P. Kanga, the hero of the Iraq film front, was given a farewell dinner the other day when leading Indian film producers and distributors wished him all success in his new assignment in the East and South Africas on behalf of the India Overseas Ltd.

It seems, from what Mr. P. C. Kapadia, who presided at the function, said that the Indian film exhibition business has not been so far well organized in the different Africas and from a vast field the Indian producers were getting poor returns because of monopolization and other trade tricks.

In sending out Mr. Kanga to the Africas, Mr. Kapadia hoped to centralise all the distribution activities thereby breaking through monopolization and unhealthy competition, at present prevalent. Well, Mr. Kanga is again on a crusade, a job that suits the old fighter so well.

Replying suitably to the farewell toast of friends and critics, Mr. Kanga did not forget his newspaper friends who had helped him in the Iraq film agitation and while thanking them he hoped that our journalists would give him their hand once again if circumstances demanded their help. Which all means that Mr. Kanga's mission is not as easy as it looks.

However, we wish him all luck and promise him all help if the African authorities decide to be as funny as the Iraqi Arabs where Indian films are concerned.

FILM ADVISORY BOARD

Our Simla correspondent informs us that the Government of India have decided to relieve Mr. Alexander Shaw from the 20th of October 1941 and that Mr. Shaw will be returning to England to take up other work.

It is further reported that the Government are anxious to appoint an Indian, in place of Mr. Shaw, as the producer for the Film Advisory Board. Mr. P. J. Griffiths, Controller of Film Publicity, the gentleman on whom has fallen the responsibility of this appointment is reported to be already on the look-out for a suitable successor for Mr. Shaw and it seems that the members of the Film Advisory Board are also asked to make a recommendation.

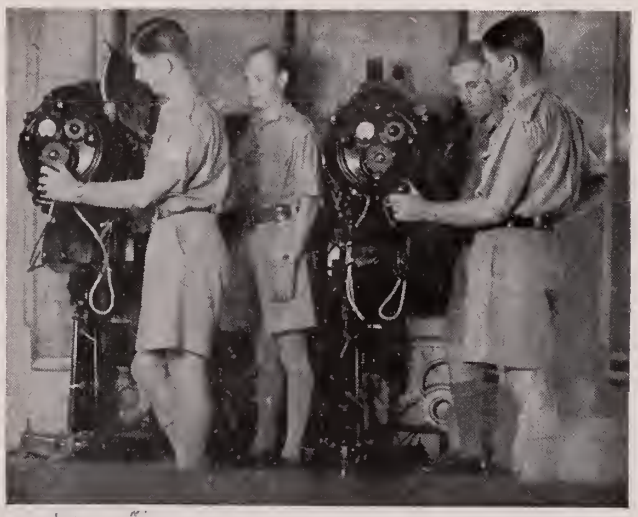
We would have very much liked the Government filling this post by competitive selection rather than by nomination. But if nomination has to be resorted to owing to war emergency, we should suggest some suitable names like Mr. Niranjan Pal, Capt. Naval Ghandhy, Mr. K. S. Hirlekar, Mr. Ezra Mir and Dr. P. V. Pathy.

Unless Mr. Griffiths considers all these gentlemen on their merits, it will be difficult for us to reconcile ourselves with any strange appointment. In any case, a non-Indian should be out of the question.

There seems to be still another appointment in the offing. It is thought necessary to appoint a new resident Deputy Controller of Film Publicity in Bombay to control and co-ordinate the activities of the Film Advisory Board. This is a good idea, provided the man selected for the post is the right man and not an old rusty "screw" of the Steel Frame.

As this is a key post of control, we should suggest that Government should take an Indian with outstanding qualities, one who knows what is correct propaganda in the present times.

But for heaven's sake, don't let us have one more white-skinned standard bearer from the Anglo-Indian press.



Several soldiers are being given an emergency training as projectionists in the Abdulla Fazalbhoy Institute. Here are some with the R.C.A. Equipment getting a hang of things.

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THE MAGIC VOICE OF THE SCREEN

FOR STREAMLINED SHOWMANSHIP

BHOPATKAR THEATRES

NEELAM MANSIONS—LAMINGTON ROAD—**BOMBAY—4**

Miss K. Thavamani Devi and M. K. Radha in "Vana Mohini", a Tamil picture.

DANGEROUS FREE LANCING

Once again there seems to be a boom in film production, strangely enough at a time when the prices of raw materials have gone up considerably and even a shortage of raw film supply is feared. As in 1935 scores of free lance producers are working in hired studios in Bombay, Calcutta and Madras and shouting themselves hoarse in their efforts to compete with well established studios.

While no one should complain about expansion in an industry we must warn these free-lance producers that the film industry is not a safe bet for a gamble. Success in free lancing is a matter of luck and these single-picture producers more often fail than succeed.

But when the inevitable failure does the final pruning, we find the free-lancers disappearing leaving behind them a crowd of creditors particularly among artistes and newspapers.

And only those people have the right to enterprise who have apprenticed themselves in the industry for some time and feel confident about giving their talents an independent chance.

For those who have collected money in sticking street posters or have had an overflow in the share market, free-lance film production will definitely prove to be an item of loss.

A STALEMATE IN EXHIBITION

Somehow it does not seem to have struck our film financiers of the city that Bombay needs at least three more first run cinemas if a part of the huge human and inhuman drama framed in celluloid and packed in tins is to be released.

When an average Indian picture comes on the screen, deservingly or undeservingly it blocks up a cinema at least for six weeks. The last four weeks are often secured by the producer by paying a hire to the cinema owner instead of receiving a share of the takings from him.

Then there are several cinemas in the city which are either owned or controlled exclusively by the producers. These cinemas keep on running old and worn out pictures till the new pictures of the producers are ready for release.

All this, ofcourse, holds up the releases of several other pictures which would do better business if released in time.

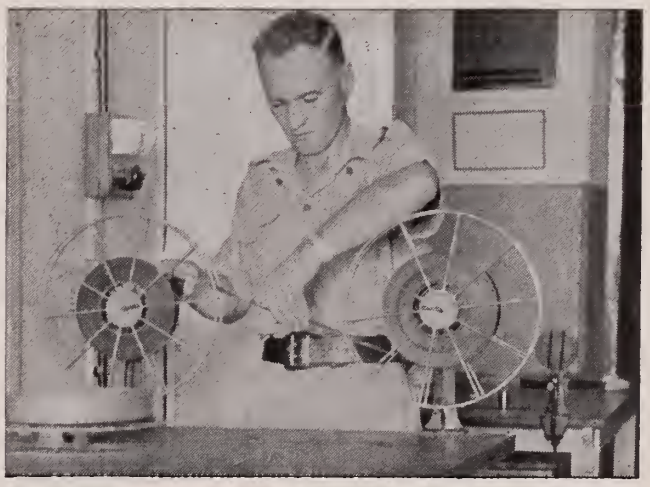
Just at present "Khazanchi" monopolises the Krishna, "Anjan", the Roxy, "Kanchan" the Imperial, "Sister" the Pathe, "Sant Sakhu" the Central, "Alexander the Great" the Minerva and "Shadi" the Royal Opera. That leaves only two theatres—the Lamington and the Majestic—for quick turn-over.

There are at least fifteen pictures quite ready to be released, lying with the different producers. The stories of these pictures are fast becoming old problems while their film technique has already become stale.

It is neither fair to the trade nor to the people who make these pictures, that they should lie in the tins so long.

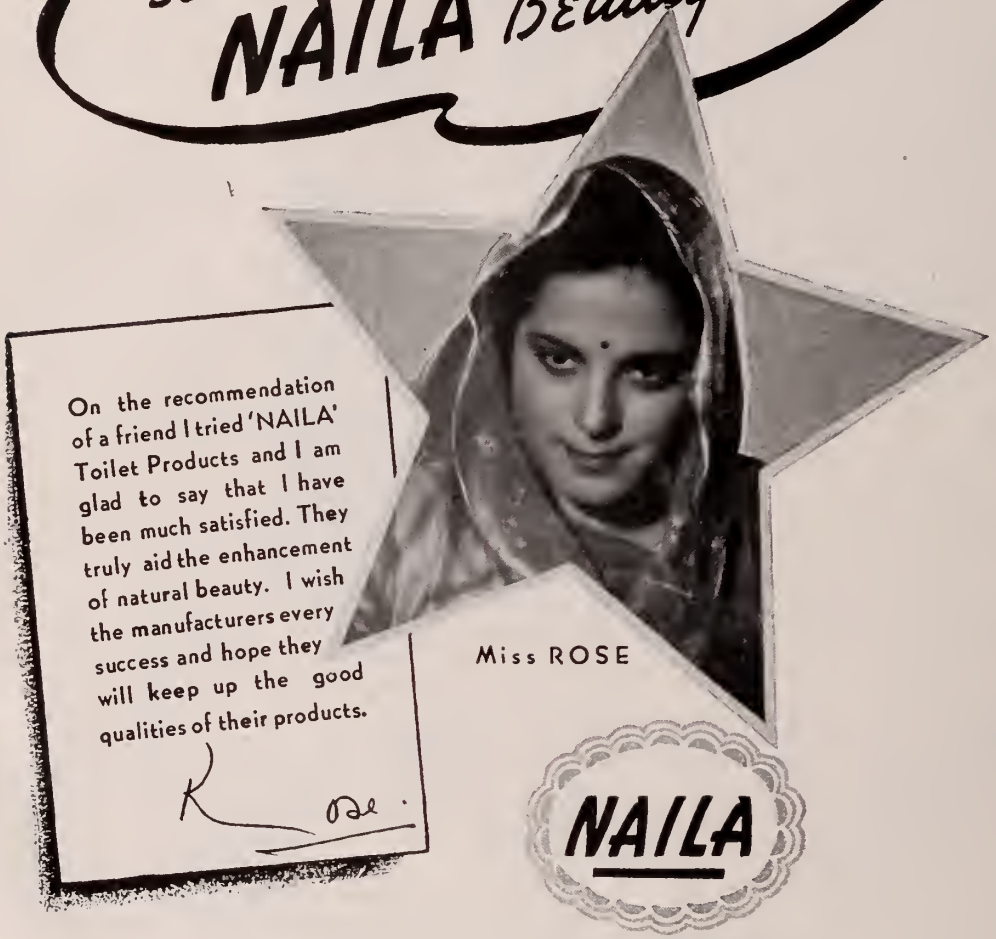
Some way, out of this stalemate must be found. And if the city financiers are not in a mood to give us a few more first-run theatres the weekly minimum hold-over of the cinemas, at present between Rs. 2000|- and Rs. 3000|-, should be raised up for big productions to Rs. 5000|- a week and a maximum run of 15 weeks may be fixed for the first run, no matter, how well the picture draws.

If a picture has still the probability of drawing crowds remaining in it at the end of the fifteenth week, that possibility may well be exploited in a second run at a later date. This procedure will also stabilize the position of the number of second-run theatres in the city. At present the first run theatres crush out all the juice from a picture and then pass it on to the



A soldier at the rewinding spools at the Abdulla Fazalbhoy Institute.

READ-what your favourite screen ★ star says about NAILA Beauty Aids



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second-run theatre, which, to say the least, is an unfair practice.

Unless something is done, and quickly to solve this stalemate the economic condition of the industry is going to deteriorate considerably in the near future.

LICENSE THE OPERATORS!

The other day while seeing a picture at a local theatre, the picture disappeared from the screen half-a-dozen times and every time I was told that the film had snapped suddenly. In addition to the usual interval the programme therefore supplied six extra intervals during which I watched the projectionist with extreme disgust, clumsily trying to place the film on the central sprocket, the teeth of which had almost rubbed off.

Why can't we have well maintained equipment and qualified projectionists in some of our city theatres when we are asked to pay as much as Rs. 2|4|- per seat as the price of admission?

Some time back we had appealed to the local police authorities calling upon them to issue licences to qualified operators and to debar the non-licensed ones from being employed in the local cinemas. But the authorities, as is characteristic of them, did not move in the matter, probably thinking this item to be too much of a bother. But the Gwalior State has already enforced this reform in its cinema regulations and one cannot see any reason why a progressive city like Bombay, the first city in India, should lag behind, especially when the Abdulla Fazalbhoy Institute in Bombay can supply qualified projectionists by the score.

Really something must be done to improve our showmanship in the city.

Madhuri and Motilal warm your hearts in "Sasural", a social picture of Ranjit.

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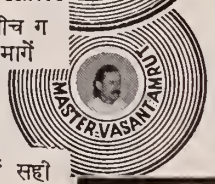

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भाग १-२

N 16418 { आज मेरे घर प्रीतम
घुंगट का पट खोल

N 25737 { क्या कर गया एक
जो अब भी न

N 15871 { आवत हे अलबेला
काहे पिया नाही बोल

N 15079 { गोड गोड मुरली
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RECORDS WHICH SELL THEMSELVES

DEVIKA RANI—

This star of stars comes to the screen again after a long time, in "Anjan", a social picture of the Bombay Talkies.

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SLAVED...SHE SUFFERED...!

TO SAVE HER SOUL—

AND LIT UP THE LIVES
OF GENERATIONS.....

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INDIA'S FIRST P

The Court Dancer

Excellent Dialogues

Producer Jamshed Wadia from whose pen came the dialogues of "The Court Dancer".

Here is India's first picture produced in the English language and in comparison with the Hindi and the Bengali versions, the "Court Dancer" (Raj Nartaki) in English has become a more intense and melodramatic picture. Naturally, therefore, "The Court Dancer" provides better entertainment to all.

People have been waiting for years to see the first Indian picture in English. And now here is their chance to see one—and a beautiful one at that.

Mr. Surendra C. Desai, the Production Manager of "The Court Dancer."

Though "The Court Dancer" cannot be compared with the super productions from Hollywood, it is still on level with some very good pictures from Hollywood and it is far sight better than several pictures coming from Great Britain.

As the drama unfolds itself on the screen, "The Court Dancer" supplies a rare thrill with the expectation of Indian artistes talking in English held in suspense for some time. And when the first few sentences are heard, one thinks it all too difficult to believe. And yet it is true—too true that our own artistes have delivered the goods almost as effectively as the glamour boys of Hollywood.

The original plot of the picture has become more effective than the Indian language versions, as all extraneous sequences have been removed from the English version by cutting it down to approximately 7600 feet. The silly comedy element which had provided such a drag in Hindi and Bengali has been entirely cut out to the utter relief of the audience. The film story has therefore become concise, deliberate and more effective.

A STORY WITH MODERN PARALLELS

This is a story of a great love between a prince and a court dancer. It is an ancient story from one of the most colourful kingdoms of India—Manipur. But in its essentials, even this ancient story finds modern parallels in our present-day life. Because the drama is born out of the maladjustments of our social values since times immemorial.

Indrani, the lovely court dancer attached to the kingdom of Manipur was in love with Prince Chandrakirti, the heir-apparent to the throne. The Prince reciprocated the sentiment of the dancer with equal sincerity and warmth.

But the social gulf between them prevented the Prince from taking his lady-love to the altar and making her the future Queen of Manipur. Could the court dancer be a fitting consort to a Royal Prince? Could a Royal Prince marry an ordinary dancer even if he loved her more than his life? This story says "No"; but it is a story of the ancient times.

Mr. Modhu Bose, the director of "The Court Dancer."

But in the suicide of the court dancer is a question born: Is human life greater than our man-made social laws? If the supreme sacrifice of the court dancer wins for her even a little sympathy of our present day prejudice-ridden world, this effort will not have been in vain.

POLITICS AND SOCIETY

Even in ancient India, just as in the present times, politics interfered with human lives and often changed their course. The neighbouring kingdom of Tripura had a

URE IN ENGLISH

Beautiful Picture

cellent Production Values

long standing feud with the kingdom of Manipur. And the people of both the kingdoms were looking forward anxiously to the termination of this feud by the marriage of the Prince of Manipur with the Princess of Tripura.

The King of Manipur, father of the Prince, was only too willing to forge this alliance with the neighbouring kingdom to end an old feud with a powerful enemy.

Mr. S. B. Nayampally plays the King of Manipur in "The Court Dancer".

The welcome news spreads far and wide. Goswami Kashishwar, the religious head of the community, decides to travel to Manipur with the Sacred Dust of the feet of Lord Chaitanya and to bless the people of Manipur by the distribution of the Sacred Dust.

THE TYRANNY OF RELIGION

In Indian life, religion has always played a vital part and even after ages of deterioration, religion is still the supreme urge for the 400 million Indians. In the ancient times, therefore, the Sacred Dust and its distribution would be considered the most sacrosanct event in the history of a kingdom.

The High Priest Goswami Kashishwar arrives in the court dancer's garden and watches her Radha-Krishna dance in quiet admiration. The court dancer's chaste and excellent interpretation of this symbolic dance of divine love wins his admiration and in a moment of ecstasy he offers her the Sacred Dust. But the King who arrives just then intercepts him by informing him that Indrani was a mere court dancer and as such had not enough caste to receive the holy blessing. The High Priest checks himself and refuses to bless the court dancer.

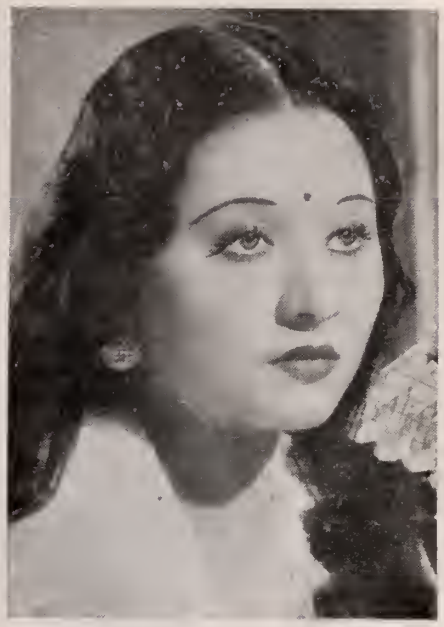
The first evidence of her social status is thus brought home to the court dancer and she becomes sad and depressed.

At the Court, the Envoy Extraordinary of Tripura is pressing King Jaisingh of Manipur to announce the engagement of the Prince to the Princess, but the Prince becomes adamant in love and the thought of taking another woman as a consort tortures him. His love for the dancer was divine.

Next day the King summons the court dancer to dance at the Court assembled to announce the engagement of the royal prince. Indrani dances with love in her heart and eyes on the Prince, but when she hears of the engagement she is broken hearted.

SWEARING THE TROTH

With a mountain of despair on her head and a storm of emotions within, the court dancer repairs herself to a ruined temple on a hill



Sadhona Bose, the heroine of "The Court Dancer".

top to pray to the Lord. The Lord answers her prayers and lo! she beholds the Prince standing beside her solemnly swearing the troth: "I'll marry you and make you my queen."

The drama now rushes to an emotional climax. A rejected lover of the court dancer excites the subjects of the King and denounces her

Mr. Jal Khambata plays the Goswami Kashishwar in "The Court Dancer."

as a witch. On the other hand, the King of Manipur is furious at the behaviour of his son, and for the first time in his life wants to exercise his royal authority regardless of the question of his son's happiness.

But the Prince is irreconcilable.

He rushes to the chamber of the court dancer and there plans to elope with her the next morning. For a moment their all absorbing love for each other has triumphed and both the lover and the beloved are carried away with the beautiful prospects of the future union.

FIFTH COLUMN STRATEGY

The King is on the horns of a dilemma, and he does not know how to solve the problem. The Envoy Extraordinary of Tripura is pressing ever harder than before. Just then Goswami Kashishwar volunteers to speak to the court dancer.

They meet in the ruined temple on the hill top and there the High Priest in his soothing and yet stern voice tells the court dancer of the divine duties of kingship. And in the name of her very love for the Prince urges her to sacrifice it to enable the Prince to fulfil a higher destiny.

The court dancer is impressed with the teaching that greater love lies in sacrifice.

The court dancer is impressed with the teaching that greater love lies in sacrifice.

And the next day when the Prince arrives to take his beloved away the court dancer is not ready, but on the other hand disillusions the Prince by telling him that he was of no use to her if he had to give up the throne. The Prince is broken hearted and he returns home a wiser man

In the city of Manipur, the mob fury kindled by the rejected lover of the court dancer now assumes huge proportions and the mob rushes to burn the witch, as the court dancer is called by the people.

At the eleventh hour, the Prince comes to know, through the now repentant High Priest, of the virtue and loyalty of the court dancer and he rushes to her house to save her, but he is too late.

The beloved has already made her supreme sacrifice and departed from this world.

AN INVALUABLE PICTURE

The English dialogues are very appropriately worded and lend a distinct charm to the story. Almost all the principal artistes have delivered their dialogues very well in addition to their excellent histrionic work.

The dance and song interludes, kept in their original state, provide a welcome contrast with the spoken sequences and at the same time contribute considerably to the cultural atmosphere of the story.

Altogether, it is a rare picture not to be missed under any circumstances and even if one has to travel miles for it, it is worth the trouble and expense. "The Court Dancer" is a new experience and as such it is invaluable.

THE SALUTE

I salute Producer Jamshed Wadia of Wadia Movietone for his pioneering enterprise in producing India's first picture in English—"The Court Dancer".

When this picture goes across the seas to the foreign countries, it will be the most eloquent ambassador of our thrice unlucky home land.

I know what it is to be an Indian in those arrogant foreign countries where every coloured man is taken for a barbarian.

I congratulate all—the director, the technicians and the artistes—for contributing their best to this excellent enterprise.

In the proud smile of the stray and lonely Indian, lost in the foreign country today, will they get the reward of their labour.

For, truly, as a cultural propaganda, "The Court Dancer" is a patriot's gift to the nation.

BABURAO PATEL.

When Rita Carlyle goes visiting the studios, all work stops. Here she is on the "Bharat Milap" sets in Prakash. From left to right Mr. Kotwal, Mr. Vijoy Bhatt, Mr. P. C. Kapadia, Miss Carlyle, Mr. H. C. Netarwalla, Mr. Baburao Patel and Mr. Kapadia.

VICTORS ALL-MONEY MAKERS YET!

NIRDOSH
(HINDI)
and
(MARATHI)
DIRECTOR:
V. C. DESAI

NAI ROSHNI
(HINDI)
DIRECTORS:
LALITCHANDRA & CHIMANKANT

GARIB
(HINDI)
DIRECTOR:
R. THAKU

VIJAY
(HINDI)
DIRECTOR:
M. SINHA

LALAJI
(HINDI)
DIRECTORS
LALITCHANDRA & CHIMANKANT

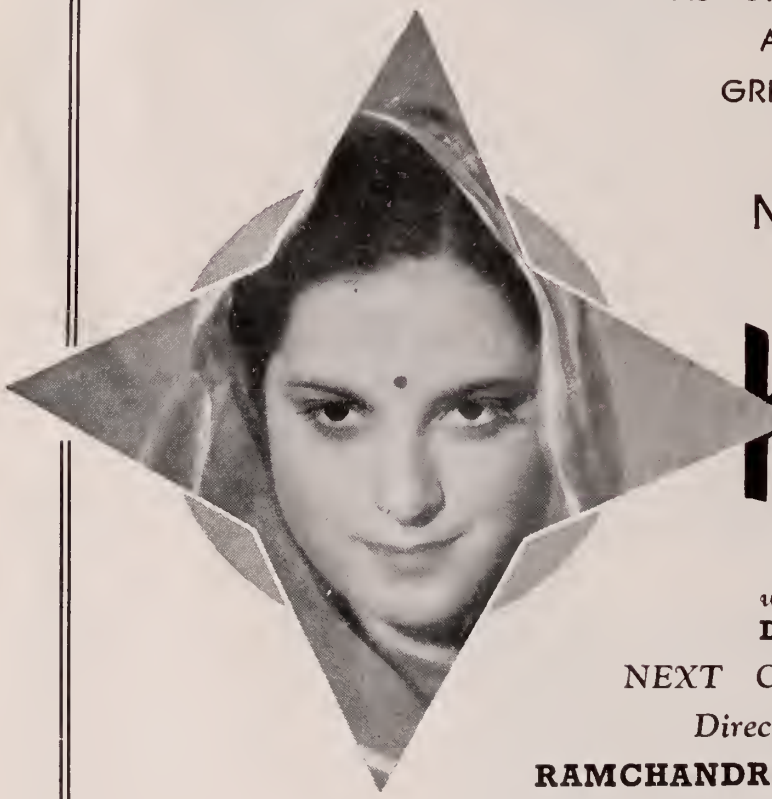
ROTI
(HINDI)
DIRECTOR:
MEHBOOB

NATIONAL STUDIOS,
TARDEO ROAD. BOMBAY 7

GOD COULD NOT BE EVERYWHERE—
AND THEREFORE HE MADE MOTHERS!

THIS MOTHER COMMITTED A MURDER TO SECURE A LITTLE HAPPINESS FOR HER ONLY SON!

A STORY AS UNUSUAL AS GREAT



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DRAWING CROWDS ——

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

S. S. Naidu (Bombay)

The picture "Khazanchi" has a magic touch in it. The Punjabi atmosphere arrests your attention and transports you to a region of bliss.

Magic! It has become an Alladin's Lamp to all concerned, the way it keeps on pouring money into the box-offices all over India. Which Punjabi atmosphere do you like—the weaker or the stronger?

V. Subba Rao (Secunderabad)

If there had been no Baburao Patel, would Ranjit have become so popular as today?

Sardar Chandulal Shah was born long before Baburao Patel and he brought his luck with him without consulting me. I am afraid the old Sardar is more helpful to me than I am to him.

Kanhaia Jee (Patna)

I am simply dying for Snehaprabha Pradhan. What shall I do?

Die. It will be more pleasant than living.

S. H. Dhupelia (Durban)

Is Leela Chitnis likely to go back to Bombay Talkies after Kanchan?

She has gone back and is already working in "Jhoola", the new social picture of Bombay Talkies. And I hope she stays there.

When are you coming to South Africa?

Not till as a representative of a free India.

Who is the best music director of India?

I rather like Anil Biswas of National Studios because R. C. Boral of New Theatres is out of tune at present.

V. K. Bhatnagar (Secunderabad)

Don't you think that Editor Premchand of "Naya Sansar" is a better man than the Editor of "filmindia"?

Certainly. Premchand is the idealistic hero of the screen. I am a practical man of the world.

N. A. Motra (Rangoon)

How many actresses have obtained a divorce?

So far as I know only one—Leela Chitnis. Some of the rest just don't marry.

P. L. N. Rao (Masulipatam)

I hear that Motilal is a good palmist. I want to show him my palm. How much will he charge?

Motilal specializes in only ladies' palms. And it is reported that he sees the lines more clearly only in the moonlight. You have therefore no chance.

G Raghavendra Rao (Mandya)

What is Shantaram's next move?

It is as mysterious as his greatness. Some say that he is starting a new production company, but I know that he is sitting tight on his past.

What about Sohrab Mody's "Alexander The Great"?

What about it? I have heard nothing about it.

Where is your favourite Shanta Apte?

She is working as a heroine in "Apna Ghar", a Circo Picture directed by Mr. Devki Bose and therefor she is right in Bombay, but she does not know my new office address.

Seeta and Rita. Miss Carlyle snapped together with Shobhana Samarth on the sets of "Bharat Milap", a Prakash picture.

A Future!

THAT WAS NEVER BRIGHTER

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in the season's great action hit

MANPOWER

FRANK CAPRA

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in

MEET JOHN DOE

JAMES CAGNEY • BETTE DAVIS

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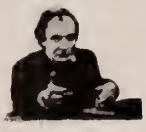
DIVE BOMBER

with

RALPH BELLAMY

ALEXIS SMITH



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in the big musical spectacle

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GARY COOPER

in a great adventure drama

SERGEANT YORK

with

AN OUTSTANDING CAST

YOU CAN DEPEND ON

THE LEADERS

OF THE INDUSTRY

Warner Bros.

Jagdish lends star value to "Sajjan", a Sudarshan picture.

S. S. Raman (Kadiri)

What shall I do to become a story writer like Ahmed Abbas?

You must first run down every one in the film industry and establish yourself as a film critic to be feared. Then you must suddenly give up film criticism and flirt with a couple of film girls. Later on you can go for a few dinners with leading directors and whether you like their pictures or not, you must profusely praise them. If you find an intellectual point of which the director never before dreamt your story is sold, whatever its contents. The director will patch it up and make it ready for the screen. Not that Abbas did all this, but that is the popular procedure.

V. S. Acharya (Chicacole)

Srimati Y. Padmavati, a school mistress, came to Madras resigning her post and selling off the little property she had to enter the film world. After strenuous efforts she was taken by a film concern. She advanced money up to Rs. 500|- as a loan to the director to keep him pleased. Unfortunately the director died and now she can not recover her money. What is your advice to her?

She should go back to her class room and teach the pupils what she has learnt. It has been a bitter lesson and it is worth imparting to others. A schoolmistress is the least glamorous of persons to flirt with the film environments. I have no sympathy for her.

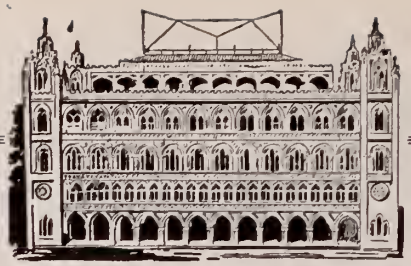
P. B. Venkatram Reddy (Benares)

The cinema theatres of Benares, especially the "Chitra", are not well maintained hygienically or otherwise. The equipment, furniture and fans are all out of date. The lavatories are badly kept. There is so much accumulation of dust on the screen that an ordinary picture looks a coloured one. It is a pity that even the Municipality seems to be indifferent about this. What can be done?

I don't blame the cinema owners. They give you, what you deserve and nothing more. They are businessmen. If the residents of Benares are so stupid and spineless as to accept tamely anything that is given to them, it is not the showman's fault for keeping his theatre in a bad condition. If you want the conditions to change for the better, ask and you shall be given. Convene meetings of students, leading citizens and community leaders and express your protest. If you feel cheated in value for the price of admission you pay, take the showman to task. Boycott his cinema, picket the pictures, do anything that you can do as men but don't merely complain like weaklings.

As regards our municipalities, most of our city fathers are usually sterile folks whose productive

Veena plays the heartless vamp in "Kasauti" a National picture.



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Director.

Devika Rani and Ashok Kumar meet on the screen after a long time in "Anjan".

germ has long before been killed. You can not expect anything from these men.

Hemandra Nath (Chandausi)

Our Warden one day came to our room and asked me to put the photo of Leela Desai (on Bata calendar) into my box. Are the actresses so mean that we can not use even calendars with their photos on them?

No. I think Wardens, like the one you have, are really mean. They have a perverted sense of morality. There is nothing wrong with a film actress. She is subject to the same temptations and weaknesses as any other woman in any other walk of life. That Warden of yours should have died twenty years back. He has no right to live in 1941.

Miss Sharda Oberoi (Lahore)

I have got a little monkey called Moti, and it is very intelligent, I wonder if Motilal will accept it as a present?

Sure, he will. Motilal will like to meet his namesake. But after giving your Moti away, if you miss it, don't come in its search to Bombay.

Mrs. Sheila Misra (Delhi)

Do you think that the film producers can really afford to pay four figure salaries to actors like Motilal?

Do you think that film producers are fools to be doing so? They are hard boiled business men and they would pay even six-figure amounts to the artistes if they could afford to do so. After all, this big money is paid by people like you who see the pictures and not by the producers. Motilal is a very popular artiste and deserves every rupee he gets.

D. N. Panjnigar (Poona)

In "Taj Mahal", the role of Mumtaz Begum is played by Sarojini. Don't you think she is a bit too heavy?

I don't know which picture you are talking about and who is this Sarojini. There was a girl of that name in Mohan Pictures, but she is hardly the type for the role you mention.

K. Kameswara Rau (Masulipatam)

Why are you so fond of Nagiah the popular artiste of South India?

You have said it. Nagiah is popular. And I am a lover of talent. There are very few artistes in the rest of India who can be compared with Nagiah in music and acting. And Nagiah is a gentleman in addition. In the midst of the shrieking and thundering stage gentry of the South, Nagiah, the true artiste, comes as a welcome relief to a connoiseur. Nagiah makes even the Tamil language sound sweet and reasonable.

K. S. R. Iyer (Madras)

Who is this Neena, the mystery woman of the screen, who is appearing in Shalimar Pictures? Can I get her autographed photo?

Shobhana Samarth as "Seeta" in "Bharat Milap", a Prakash costume picture.

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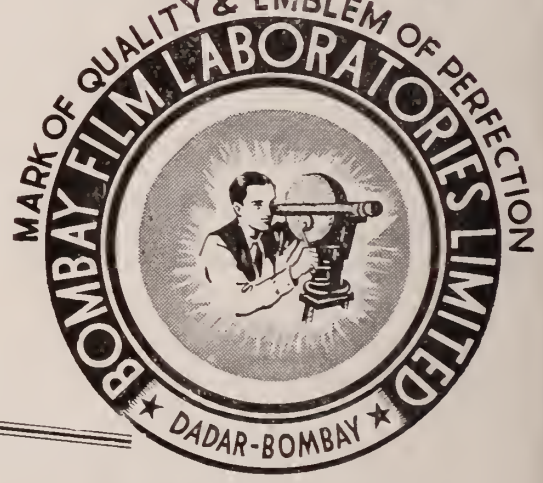

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She is a stunner old boy. Neena is startlingly beautiful and I am not permitted to tell more about her. She is an educated college girl from an excellent family and all that she has agreed to do at present is to autograph photos for fans and I got her first photo autographed for my collection. She has got a couple of hundred photos still in stock and if you want one be quick about it and write to: Neena care, W. Z. Ahmed, Best View, Cumballa Hill, Bombay. It is worth seeing Neena mockingly smiling at you from your mantel-piece.

S. V. Gurye (Lahore)

How many times has Baburao Pendharkar married?

Officially twice. And for the second wedding he didn't invite even his close friends.

Jaswant Singh (Agra)

How many times should a student see pictures in a month?

If the fare of entertainment is suitable and the student can afford it, every Saturday night can be a cinema night. An economic plan, however, should indicate two shows a month.

R. M. S. Khray (Dehra Dun)

Why are people more fond of Khurshid's music than that of Leela Chitnis?

Because Khursheed sings better and has a sweeter voice. Now tell me, if you can't understand this much, why do you read "filmindia"?

Even friends found it difficult to recognise Azuri, the way Kardar has changed her in "Nai Duniya". Doesn't she look a heart breaker?

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Miss Sushila Wagle (Bombay)

After your comments on "Bastards or Directors" in "filmindia" of August, do you still advise society girls to join the screen?

Yes, I do. There are bad people in every walk of life as there are rocks in every sea. But that does not stop people from enterprising. A really good girl can still be a big success in our film industry—inspite of a few bastards here and there. I know several girls who, keeping good character as their sheet anchor all along, have achieved great success. Strangely enough most of these girls do not come from big families or boast of any college education. It is usually the so-called educated and sophisticated girl who is more than responsible for the dirty work in the film industry.

K. Popakat (Mysore)

Several Government servants of the Police, Electrical, Railway, Income-tax and Postal departments, have become regular pests to the cinema theatre owners. They worry the cinema man to issue free passes not only for themselves but for their wives, children, relatives and even friends. A refusal often brings reprisals in its wake. Can you suggest a remedy for this?

As a man in business the showman cannot afford to rub it the wrong way with these official executives. But some public spirited person can bring this shameful state of affairs to the notice of the higher state authorities and if they are conscious of their duty they will stop their subordinates from misusing their privileges. This practice was once rampant in Bombay and the local Police took their pound of flesh every week from the showmen, till "filmindia" made a noise about it and Mr. K. M. Munshi, the then Home Member to the Government of Bombay, had to issue strict orders forbidding this questionable practice.

Your complaint does not speak much for the democratic fibre of the Mysore State. I was always under the impression that Mysore was a well managed, well disciplined progressive state.

M. C. Ahmed (Cochin)

In "Padosi", a Muslim and a Hindu are given the parts of a Hindu and a Muslim respectively. Would it not have been more realistic if the part of the Hindu had been played by a Hindu and the Muslim by a Muslim?

When Shantaram selects a cast, he does not bother about a man being a Hindu or a Muslim. He worries about the suitability of a person for a role. However, don't you think that in assigning the roles as they have been, Shantaram has also proved to our communalists that there is nothing to choose between the Hindu and the Muslim and that one is as good as the other or that one can always replace the other? Your sense of realism begins by separating these two sons of India. No, my man, they are like the proverbial Siamese Twins and can't be separated so easily.

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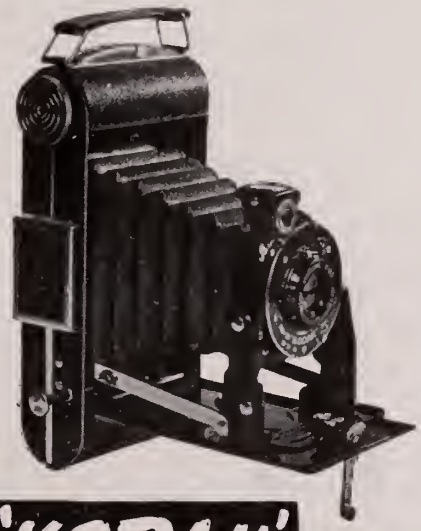

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e by : :	TARUN KUMAR
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Architect : :	L. H. CHORIDIA
ssing : : :	G. B BAVKAR
gue Director : :	S. I. HASAN
: : : :	D. N. PAI

Shantaram Confesses His Awful Crime!

What Price Box-Office?

By: **V. SHANTARAM**

The other day I happened to pick up a film magazine. As I opened it my eyes fell on a page which sported a splendid array of bleak, neat figures, figures piled upon figures. I thought I had made some mistake. Instead of picking up a cinema paper I had unwittingly run into the latest financial report of a profiteering business concern or perhaps a bulletin of some Chamber of Commerce.

I blinked, rubbed my eyes and looked again. It was a film paper no doubt, for the cover was adorned by a charming young female star instead of a stiff necked business magnate. I scanned the deceptive page once more and the truth dawned on me. No it didn't contain anything I had imagined it did. It just gave a literal account of a certain film's glorious success at the box-office. The parade of figures represented the amounts collected at various stations. The parade ended with a chant of praise for the producer who had achieved the miracle. It was a great achievement. Was it?

I began pondering over the matter. Here was a way of looking at things which had never occurred to me during my entire long film career. The telephone at my table rang incessantly. Our Story Department chief wanted to come over for another of our head-splitting discussions over the script of a forthcoming picture. But I asked him to wait, and went on with my deliberations. Is there any necessity, thought I, for achieving artistic perfection in films, for worrying yourself to death to give something different, something higher to the public, when you could produce a box-office hit in a shorter time and without so much slaving too?

THE BOX OFFICE INGREDIENTS

It was indeed an important question. I tried to figure out the ingredients that made the box-office cocktail; the usual boy-gets-the-girl stuff, incredible situations, out-of-place humorous punches, and songs thicker than the relatives at the reading of a will. A rather disagreeable concoction for a man with the slightest pretence to aesthetic sense. He would refuse it even if he had lately gone through an era of prohibition, and rightly too.

I had myself danced to the box-office tune and had produced pictures which created box-office history. But I had been disillusioned, for the gilded tune proved to be a piece of coarse jazz on closer examination. I wondered why some people extolled box-office hits and encouraged producers to run after such a thing. How could such a corporeal tune satisfy our incorporeal soul?

I could not reconcile myself to the constantly repeated plea that the business of the screen was to entertain only because this meant that the producer's job was to make as much money as possible out of the community and do it as little good as possible. Could he do such a thing in these days of trial and misery without feeling guilty?

WHITHER HUMANITY

World—upheaval, I continued thinking, must shock our film industry into the realization of its duty to humanity. We have got to make pictures about something other than the struggles of boys to get girls. At any rate, this theme should not be indulged in to the exclusion of consideration for the welfare of society, nation and civilization as a whole. Mentally and materially the world is in a state of a muddle. Civilization is in a state of flux, and the human beings are heading towards disaster. People have acquired a wrong philosophy of life, their brains are diseased with the evil passions of hatred, strife, cruelty and domination. Only Nature is mockingly functioning as usual; flowers are blooming, birds are singing, brooks are babbling, as if there was nothing amiss.

Mr. Shantaram, India's Greatest Director and Partner of Prabhat.

No creative artist, I believed, could fail to recognise what was going around him and to reflect in his art something of the burning issues of the day, something of the contemporary scene apart from pure entertainment. A study into the works of all great artists proved this.

A film producer could not reasonably hesitate to take up a theme that deals with an economic or social condition obviously crying for adjustment and correction. I, however, realised that the mission of the screen was not to preach. It is a factual medium, not an argumentative one, a medium for making facts visual. But I also realised that no pen was so powerful, no voice so eloquent as to match for impressiveness a message conveyed by visual image. Wouldn't it be gross folly, thought I, to use this wonderful medium for cheap entertainment only?

AN AWFUL CRIME?

I didn't ignore the possibility that pictures with a definite purpose were likely to yield less profit and that

there were slightly less chances of their being box-office sensations, because they offended the public by making them feel and think. An awful crime.

But I was sure that there was no harm in making experiments now and then. Huge amounts were being spent every year by industrial concerns to perfect some process or the other. Why shouldn't the film industry also venture such a thing? Some producer had to make a little bit of financial sacrifice (in the form of less profits), only a little bit, because there was nothing much incompatible between the reasonable (not gluttonous) interests of the box-office and the kind of entertainment that raised the level of audience appreciation. Romance, love, comedy, drama action and all the climaxes do not all have to be routed out in factual films. All that was needed was careful handling and treatment of the subject. The sacrifice was worth making.

NOT FOR MERE MONEY

I remembered to have been told by somebody that my film "Life's For Living" actually saved the life of a certain young man who was about to end his frustrated life by suicide. He saw the film and was a new man. I recollected that I felt more than repaid when I heard that incident. What are after all a few coins in comparison to a human life.

And yet, brooded I, some people complained about instructive films, films that attacked a social or national evil. Why! Because there wasn't enough of cheap entertainment in them, because they were not box-office hits.

I wondered why others bothered about the finances of the producer. He could certainly take care of his own pocket. If he is an independent producer, it is his own money he is gambling with, and if he works for a limited concern, he is answerable to the board of directors. Wasn't there something fishy about such philanthropic worries about others?

To me it seemed misplaced and unwarranted criticism. The famous sculptor Epstein, I thought, was perfectly right when he bitterly remarked "'Art is the one thing about which everybody is allowed to have an opinion. I have studied Sculpture all my life and yet I am not considered to know as much about my job as the urchin who throws stones at my work. It's a little hard."

My telephone rang again. My colleague still wanted to see me for that never-ending story-discussion. "Don't just come" I shouted over the line, "run over, or better still, fly if you can."

For the

Festive Season

...this beautiful GIFT COFFRET—In it you'll find four of the finest toilet soaps, including the first-class Godrej No. 1 and the new, Big soap-'Vatni'. The gay colouring, and the excellent quality and lingering fragrance of the soaps will accent the sheer joy of giving. (And all this variety and gaiety for just one rupee!) Give this most likable small gift to a friend or relative, or give one to yourself; (also available with Godrej shaving stick). See it today at your store.

Godrej 'CHAVI' BRAND

for Health and Beauty

GODREJ SOAPS, LTD.

BOMBAY (DeLisle Road)—CALCUTTA—MADRAS—HYDERABAD (Dn.)

The pioneer makers of truly—Swadeshi vegetable toilet soaps

Better Showmanship

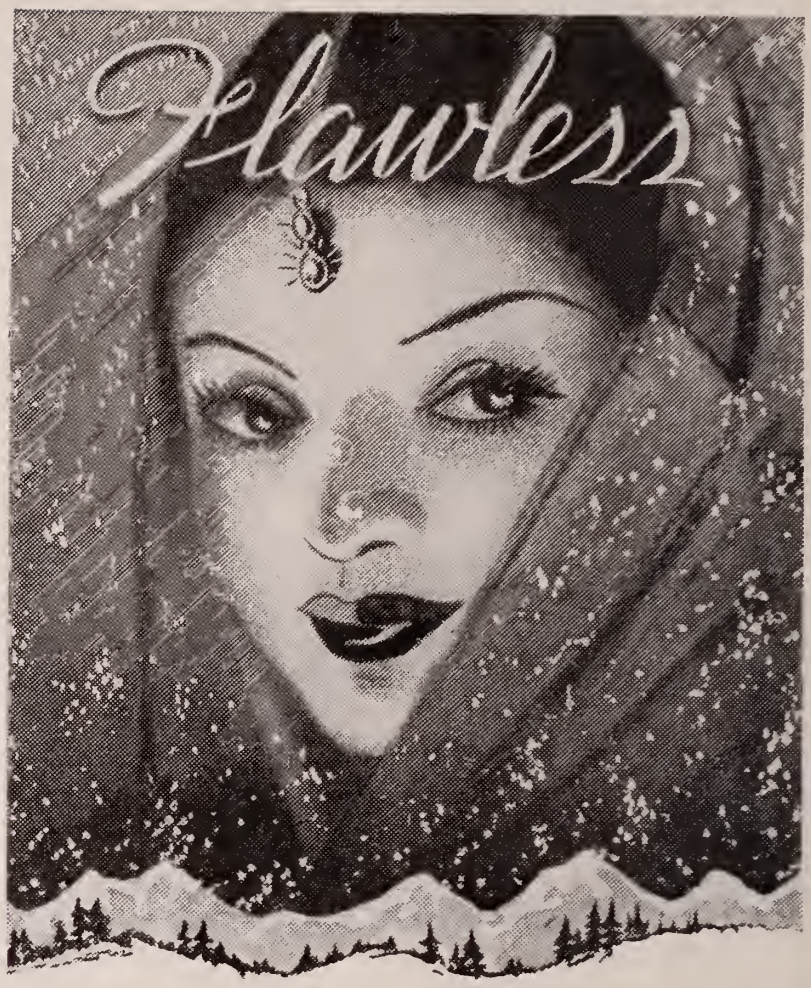
Every film goer can recall at least a dozen experiences when right in the midst of a picture, something goes wrong and the screening stops suddenly. Even those who sleep through a boring picture are soon woken up by the whistles of the crowd blown in protest.

The layman does not know the reason and doesn't care as long as he gets his show. But the showman is worried because his motor has broken down and he cannot continue to give the show. Theatre patrons have short patience and very soon one hears cat-calls and demands of refund.

It is a trying moment to the honest showman. But this problem seems to have been foreseen and guarded against by the Hertner Electric Company when they gave to the exhibition industry their utterly reliable Hertner Transverter. The Transverter is a Motor generator set equipment used for supplying direct electrical energy to the arc lamps used for motion picture projection.

The motors are designed particularly for motion picture service. The momentary overloads put on the equipment when the arcs are struck and the loads during the period when two arcs are burning, must be considered when designing such a motor. The speed of the motor must be practically constant under these loads and the motor must have a high efficiency under all operating conditions. A standard Class A or Class B induction motor does not meet these requirements, consequently these motors are built to fit their job.

Yes, Sir, the Hertner Transverters are all that an efficient showman can wish for in this particular branch of showmanship.



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SOLE AGENTS: PATANWALA LTD.,
ABDUL REHMAN STREET, BOMBAY 3

HANSA—

As Sant Sakhu, in the picture of the same name produced by the Prabhat Film Co., Hansa proves an ideal cast as a typical Maharashtrian lady.

When
better pictures are
Shalimar
Will make th
EK
Featuring
NEENA & PRITH

le....

RAAT

PRODUCED BY

W.Z.AHMED.

AT

SHREE SOUND STUDIOS

BOMBAY

with ★ K.N.SINGH ★ RATI ★ FEROZA ★ YUSUF

music by S.K.PAL

SHOBHANA SAMARTH—

As Seeta in "Bharat Milap" produced by Prakash Pictures, Shobhana portrays the symbolic Hindu woman of India very eloquently.

JYOTI and PREM

Coming Very Shortly

PRAKASH'S
MAGNIFICENT SOCIAL HIT

A Picture That Helps To Stop Degradation And Ruin Of Our Social Life!

in

DARSHAN

WITH

Melodious Songs and Charming Dances

Also Featuring :

Bhoodo Advani, Amirbai, M. Nazir, Pande, Shakir, Kaushalya and Others.

Direction by :—**C. M. LUHAR, B.Sc.**

Story : **M. G. DAVE**
Music : **NAUSHADALI**
Audiography : **T. K. Dave**
Photography : **G. Shirodker**

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LAMINGTON
TALKIES,.....BOMBAY.

CHIEF AGENTS: EVERGREEN PICTURES, BOMBAY-4

PRAKASH'S
MIGHTY
PRODUCTION

SACRED LIKE THIS OFFERING

PRAKASH

With sweet flower of sacred Fragrance and humble light of eternal enlightening, comes with the greatest offering in the cause of Art, culture and religion of the ancient glory that was *IND* and that is

BHARAT MILAP (Hindi)
BHARAT BHET (Marathi)

Cast

- **Shahu Modak**
- **Durga Khote**
- **Shobhana Samarth**
- **Prem Adib**
- **Amir Karnataki**
- **Chandrakant**
  and many others.

Directed by:
VIJAY BHATT

CHIEF AGENTS: EVERGREEN PICTURES, BOMBAY—4

Prithviraj In News!

India's Glamour Boy Dreams Of Hollywood!

Hero Of India's First Picture In English!

By: Hyacinth

Literature is suffering from a dearth of new situations, and war news has been so sensational that we no longer are surprised to read what they'll do next.

In fact, the average newspaper and magazine reader has become so shock-proof that if you told him Hitler had presented a London hospital with an 'iron lung' (a la Lord Nuffield) he would accept the news with as much unconcern as he would accept a second peg.

But "The Court Dancer" in English at the Metro Cinema is front page news which is guaranteed to shake any reader out of his emotional inertia. Therefore Prithviraj as the hero of the first Indian film to be made in English is going to have more attention focussed on him than is good for a single human being.

No one dreamt—except perhaps Prithviraj—that an Indian film would be made in English. Prithviraj dreamt about it because he is always dreaming, but the nice thing about his dreams is that they gradually assume a more concrete form and become realities.

He used to dream of becoming an actor and he did. He used to dream about making a film in English and he has. He dreams now about going to Hollywood and I believe he will. "The Court Dancer" is the first step towards realising this last ambition. World audiences will now be able to see and understand an Indian film. Europeans in Bombay whose only contact with Indian films so far has been through dust-bespattered posters which they glance at idly, will have a chance to judge the worth of India's actors and actresses.

Prithviraj's hopes were dashed to the ground when he saw this adonis.

Very often we were dressed in magnificent costumes but we had nothing in our pockets.

A GOOD LOOKING GUY!

Prithviraj, both as an actor and a man can face with unconcern the most critical of audiences. Better looking than most Hollywood actors, his face has the sensitivity and intelligence of a true artist, while his physique would do credit to an athlete.

Mr. Prithviraj, the hero of "The Court Dancer" India's first picture in English.

The son of a Sub-Inspector of Police, and the grandson of a Tehsildar, it took all his powers of persuasion together with his failure in his first law examination to convince his father that Prithviraj would not make a good Policeman.

Prithviraj is a graduate of Edwardes College, Peshawar where he was a brilliant student, the College tennis champion, and a leading light in the College dramatic society. On one occasion, the society performed "The Boy Comes Home" and after the performance the Chief Commissioner Lt. Colonel Kean, who was a guest of honour, came up to Prithviraj and said "My boy you should make the stage your career."

Prithviraj was determined to be an actor. So great was his enthusiasm that his father eventually gave in to him and Prithviraj set out for Bombay. No doubt in his youthful eagerness he had visions of taking Bombay by storm and becoming a star overnight. You will see later that what he achieved was almost as good as his dream.

LOOKING-UP TO
THE LIGHT OF LOVE!
नवयुग चित्र
NAVAYUG'
STORY OF HEARTS
YEARNING FOR HARMON
SANGAM
A 'WINAYAK'
PRODUCTION
BPS
A 'PEERLESS' RELEASE

MECCA OF HIS DREAMS

Bombay to Prithviraj was a Mecca, a place where his dreams would be realised, so when the train bringing him from his birth place Peshawar, drew into Grant Road station, and his fellow passengers said "This is Bombay", he looked at them with suspicion and said in a determined voice "My ticket says 'Colaba' and if I'm to get to Bombay I must get out at Colaba station." So Prithviraj got out at Colaba station and eventually found his way to the Kashmir Hotel. Here, strangely enough, he met two men connected with the films, Mr. Oberoi and Mr. G. K. Mehta, the well-known cameraman. They showed Prithviraj how to find his way to the Imperial Studios by drawing complicated diagrams for him to follow. Prithviraj had no letters of introduction, and no idea how he should go about this business of becoming an actor but he went to the Imperial Studios.

There Prithi found another prospective actor (an extremely handsome youth) waiting to see Mr. Ardeshir the proprietor of Imperial's. Prithviraj's hopes were dashed to the ground when he saw this adonis but the adonis was rejected and told Prithi that Mr. Ardeshir had said to him that he did not want any more actors. Prithi said "That's what you were told, but I'm going to try just the same."

Ardeshir was impressed by Prithviraj and his excellent College certificate which mentioned his dramatic ability. He said "My boy I see success written on your face but I can only offer you work as an unpaid extra." Prithviraj, picturing the amusement he would see on the faces of his friends in Peshawar if he returned a failure, agreed to become an unpaid extra. So he started work as an extra, but the day following his interview with Ardeshir, he attracted the attention of the director B. P. Misra, who gave him several film tests and then offered him the lead in his new picture.

After this Prithviraj rose to fame playing leading parts in 12 pictures for Imperial. One of these films was "Alam Ara" the first Indian talkie. But the Imperial authorities thought Prithviraj would not be a success in talkies, so he was thrown out along with several others.

AN HARD UP ACTOR

Nothing daunted, he joined Grant Anderson's Indian National Theatre Company and toured the country with them for ten months. During this time Prithi acted in fifteen plays among which were plays of Shakespeare, Shaw and Tagore. These Prithi says, were some of the happiest days of his life. He says "Very often we were dressed in magnificent costumes but we had nothing in our pockets. Yes, from a monetary point of view, those were hard times but we did not care. Grant Anderson was a grand old trouper and one day he paid me a very extravagant compliment. He said 'Prithi, you are the seventh descendant of Shakespeare and with your interpretation of Shakespeare's Cassius I can put on on any London stage'."

He would like to stay ten years in Hollywood and win a couple of "Oscars".

Unfortunately the Grant Anderson Company closed down in 1932 at Calcutta and so Prithviraj joined New Theatres in Calcutta.

Then he made "Seeta" for the East Indian Company and returned to the New Theatres and worked with them for five years. In Calcutta he worked under the direction of the famous Devki Bose and worked in "Vidyapati"

In 1939 Prithviraj joined Ranjit's and made five pictures. Then in 1940 Prithviraj started free-lancing and his recent films are "Deepak", "Raj Nartaki" and "Alexander The Great" which has not yet been seen by the public.

HIS SYMPATHY FOR GREECE

His two new films are Shalimar's "One Night" with Neena and another picture for Taj Mahal Pictures with Naseem.

So you see Prithviraj has had a very interesting and exciting career and his twelve years in the film business have taught him that once you become an actor you are an actor always. He loves his work.

The filming of "Alexander The Great" coincided with the actual fall of Greece during this present war and Prithi says "I kept wishing as I played the role of Alexander that I could really be Alexander the Great and lead my army against Hitler and defeat him in Greece"

INDIA'S AMBASSADOR

Prithviraj, has achieved the fame he dreamt about as a College boy and he will probably achieve world fame if he goes to Hollywood.

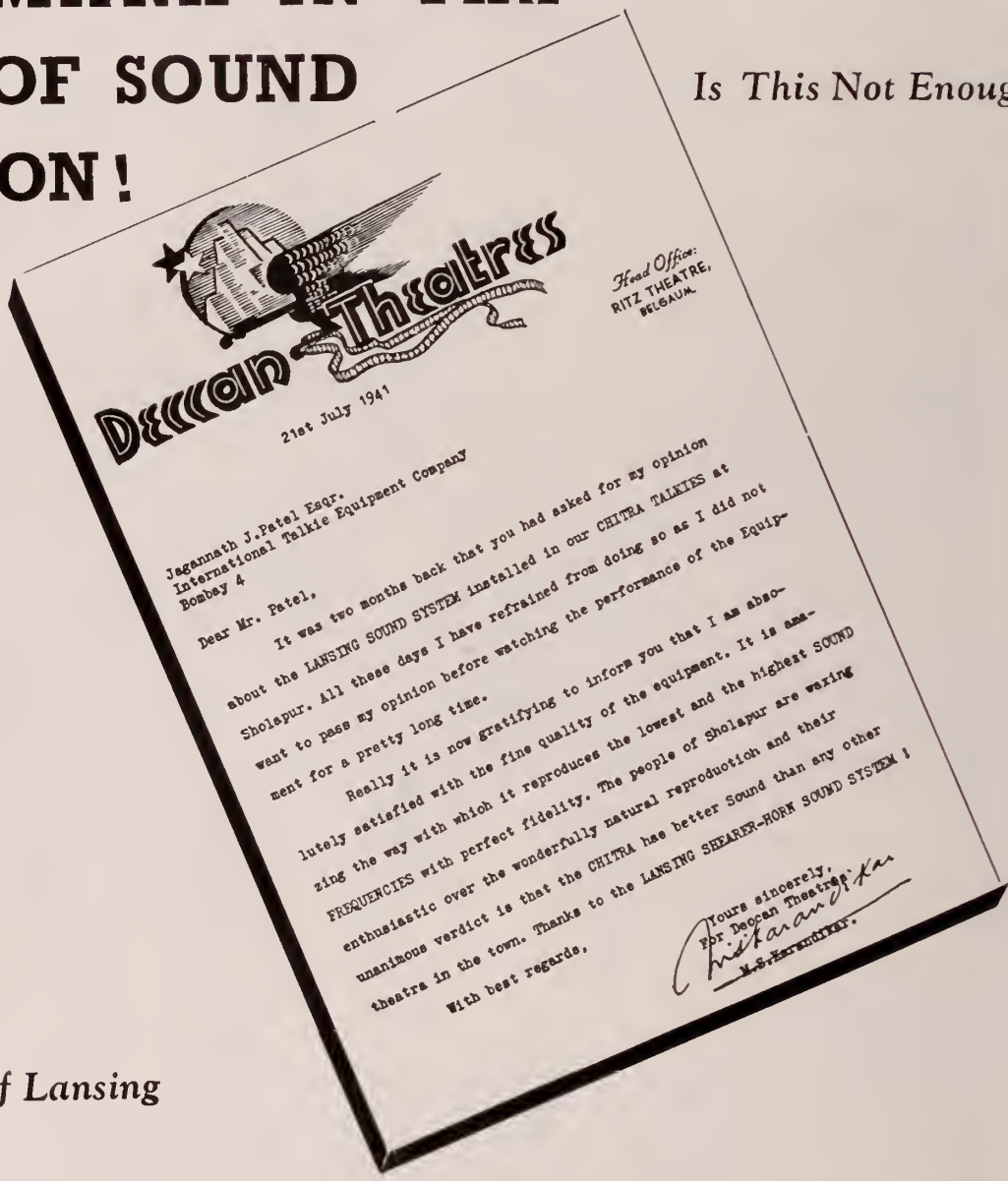
He would like to stay ten years in Hollywood and win a couple of "Oscars", before he returns to India. He says "Hollywood could be a League of Nations and a cultural centre if the people there would not think only of making money. Already almost every country is represented there by a well-known star or director. Garbo is Sweden's representative, Lubitsch is Germany's, Boyer is France's. Only India has no representative. Every nation has its own culture to contribute to the world. Why not let

(Con. on page 55)

AND AGAIN Lansing LEADS!

A LANDMARK IN THE HISTORY OF SOUND REVELATION!

Is This Not Enough?



Deccan Theatres

Head Office:
RITZ THEATRE,
BELGAUM.

21st July 1941

Jagannath J.Patel Esqr.
International Talkie Equipment Company
Bombay 4

Dear Mr. Patel,

It was two months back that you had asked for my opinion about the LANSING SOUND SYSTEM installed in our CHITRA TALKIES at Sholapur. All these days I have refrained from doing so as I did not want to pass my opinion before watching the performance of the Equipment for a pretty long time.

Really it is now gratifying to inform you that I am absolutely satisfied with the fine quality of the equipment. It is amazing the way with which it reproduces the lowest and the highest SOUND FREQUENCIES with perfect fidelity. The people of Sholapur are waxing enthusiastic over the wonderfully natural reproduction and their unanimous verdict is that the CHITRA has better Sound than any other theatre in the town. Thanks to the LANSING SHEARER-HORN SOUND SYSTEM!

With best regards,

Yours sincerely,
For Deccan Theatres,
Chitkarandikar
M.S.Karandikar.

Positive Proof of Lansing Supremacy!

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SOUND **Westrex** SYSTEM

W. 800

MADE UNDER PATENTS OF

Western Electric

* IT'S LOW PRICED
* IT CAN BE PURCHASED OUTRIGHT
* CHOICE OF SINGLE MACHINE (5000 Ft) [OR DOUBLE MACHINE
* IT'S GOOD
* AVAILABLE ON HIRE PURCHASE ON MOST ATTRACTIVE TERMS

for Small and Average-sized Theatres everywhere.

Here is a complete and finest quality sound system designed for the budget as well as for the seating capacity of the smaller and average-sized theatres everywhere. Each unit in this system is designed and constructed with one consideration in mind—high quality at minimum cost to suit all purses. By diligent research and years of experience, the engineers and manufacturers were able to attain this objective with great success.

The WESTREX W-800 Sound System possesses many of the outstanding features of WESTERN ELECTRIC'S more expensive sound systems. It brings to the average sized theatre, at low cost, a quality and volume of sound previously limited to larger and more expensive equipments. To the theatre owner whose budget demands a low price but whose experience leads him widely to insist on the highest quality, WESTREX W-800 Sound System is the answer.

The unusual physical design of this equipment makes it easy to install, simple and economical to operate, as all the components of the various units are easily accessible for inspection or repair, all components are fully tropical-zone impregnated ensuring long life and their careful design and rugged construction insure lowest maintenance cost.

ON MOST ATTRACTIVE TERMS

DETAILS TO:

EQUIPMENT COMPANY,

ROAD, BOMBAY, 4. TELEGRAM: **"SOUNDHEAD"**

Agents for North India: **Messrs.DESAI & CO.,** LAHORE & DELHI.

THEY MARRIED IN MONEY—
BUT FOUND LOVE IN POVERTY!

The Story For
Every Woman
And A Poem
For Every Home.

CIRCO PRODUCTIONS PRESENT

SWAMI

Director: A. R. KARDAR

Starring: SITARA, RADHA RANI, YAKUB, JAYRAJ & others.

Watch: —MAJESTIC— BOMBAY

•

AND 3 MORE HITS.

1) "APNA GHAR"

Director: Devki Bose

Starring: Shanta Apte & Chandramohan

•

2). 'MAHATMA VIDUR"

Directors: Altekar & Baburao Painter

Starring: Vishnupant Pagnis & Durga Khote

•

3) "NAI DUNIYA"

Director: A. R. Kardar

Starring: Mazharkhan Shobhana Samarth and Azuri

The Abdulla Fazalbhoy Technical Institute

A Worthy Memorial To A Worthy Pioneer
Can We Forget Father Palacios And The Fazalbhoys ?

Since the Bombay University decided to allow affiliated colleges to hold Diploma Courses in various technical subjects, the mind of Fr. Palacios was busy planning out ways and means of starting courses of instructions in the subjects he had chosen for St. Xavier's College, namely, Radio and Cinema.

However, independently of him the sons of the late Mr. Abdulla Fazalbhoy were preparing to found a memorial to their father, whose genius, initiative and industry had contributed in a large measure to establish the radio and cinema industries in India. To perpetuate the memory of the illustrious pioneer his sons and the firm of Fazalbhoy Limited founded the Abdulla Fazalbhoy Technical Institute as a benevolent and educational institution in May 1937. Dame Fortune was apparently smiling on Fr. Palacios for, a few days later he received an invitation from Mr. Fazalbhoy to the opening ceremony of the Institute in Film City by the Mayor of Bombay.

The late Mr. Abdulla Fazalbhoy, B.A., LL.B., J.P., in whose memory the Abdulla Fazalbhoy Institute was donated by his sons.

One of the secrets of success is the ability to grasp boldly a favourable opportunity when it presents itself. That Fr. Palacios does not lack in snap decision, he amply proved on this occasion. At the party following the opening ceremony, he proposed to Mr. Fazalbhoy that since he himself had wanted to start the type of training in the College and that as the Fazalbhoys were anxious to found a memorial to their father, it would suit both parties admirably well if the Institute were donated to St. Xavier's College and were run by them in the name of Mr. Abdulla Fazalbhoy, thereby giving permanence to the memorial. The merits of the proposal were too obvious to call for long negotiations and the transfer was decided upon the very next day. It must be recorded here, in passing, that ever since the day of the transfer, the Fazalbhoys have been watching the progress of the institution with benevolent interest and have been helping whenever they could.

And exactly a week after the opening ceremony, the classes commenced in the new premises of the Institute in St. Xavier's College.

AN EDUCATIONAL SHOW SERVICE

The first session started with 100 students and it can be confessed now that the task of completing the course of instructions for them according to schedule provided the staff members with a first class nightmare of work. But Fr. Palacios was always there in the background, helping where he could, giving courage and inspiration to the staff when the situation looked particularly depressing, and generous praise to ease out tension, when tempers began to pray and nerves got on edge, in these and a thousand other ways providing that faith and boundless enthusiasm which were so sorely needed to carry through the first term. It is also pleasant to record that it was a complete success.

But Father Palacios was already looking ahead and planning the opening of the Cinema Department with a course of instructions in Cinema Projection. As usual, he would not be stopped by objections or difficulties, and the course was opened in January 1938. As soon as the new installation was tried out and found satisfactory, an "Educational Films" Scheme was launched, by which regular shows of selected feature films of outstanding merit were shown to the High Schools of Bombay; these shows are run and managed by student operators under the supervision of the instructor. Since last year this department has also been running a weekly Educational Film Show for the High School at Bandra and one for College Students here. Under these schemes over 130 full-length feature films have been shown up-to-date and they can now be said

And Now

KIKUBHAI B. DESAI

Presents

INDIA WITH ITS FIRST CIRCUS PICTURE

A MAMMOTH CAVALCADE OF WILD BEASTS, THRILLS, AND GLORIOUS ROMANCE

Paramount's

CIRCUS QUEEN

Starring India's Death Defying Heroine Miss Moti
Co-Starred With Jal Merchant. Supported By, Gulab, Agha, Bose, Rekha, Bhalerao & Others.

Directed By: **Balwant Bhatt** *Produced By:* **K. B. Desai**

SIMULTANEOUS RELEASE AT 9 THEATRES FOR DIVALI

Super Cinema - Bombay
Saraswati Cinema - Ahmedabad
Moti Talkies - Surat

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And at 6 other theatres in the Bombay Presidency

For Bookings Apply :

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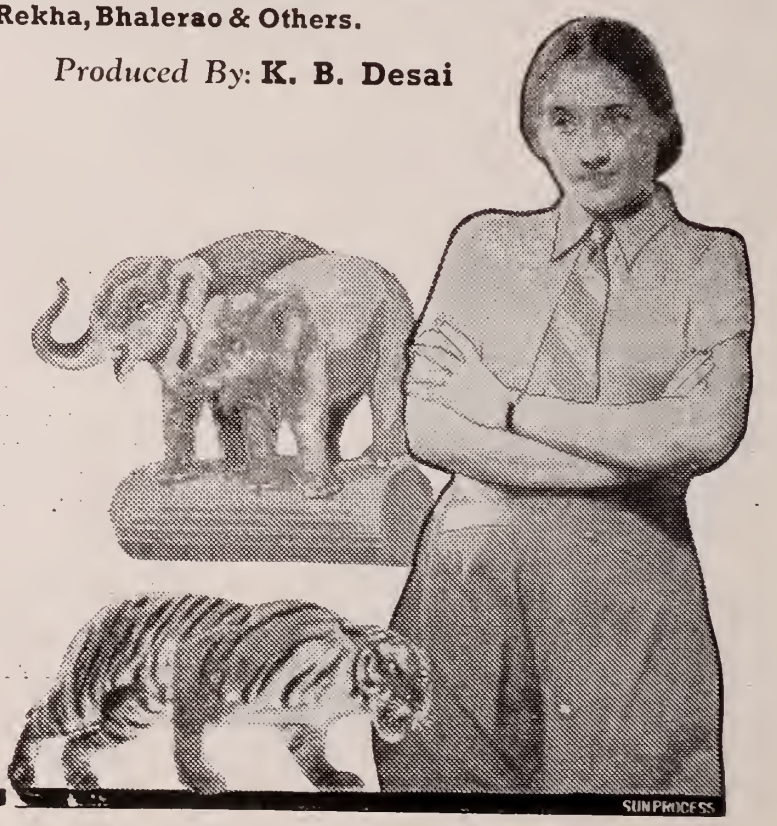

to have reached stability after passing through early vicissitudes. The number of students rose during this session to 127.

WIRELESS TELEGRAPHY

A training course in Wireless Telegraphy was opened in July 1938; this brought a new set of students, new imposing apparatus, and a new professional outlook to the Institute; it also brought a new worker, Mr. W. E. Wakefield, a veteran with service in the Army, the Navy, with Reuters and with the Posts and Telegraphs.

The Institute was gaining all-India reputation by this time due to an adroit publicity campaign as well as to the uniqueness of its genuine pioneering effort for the youngest of industries in India: Radio and Cinema. The total number of students enrolled this session was 243.

PHOTO AND SOUND

The Photography Department came next, in January 1939, with a course of training in Still Photography with 161 students on the rolls this term.

In January 1939 the Sound Recording Course and the Post-Graduate Course in Radio Engineering with durations of 2 years each were added to the growing list. This event was in a sense remarkable. because for these courses the anticipated expenditure on apparatus was very heavy and the expected number of candidates relatively few, so that the courses could not be expected to pay for themselves within any short period of time. Nevertheless, the total number of students this term was 239.

ELECTRICAL TECHNOLOGY DEPARTMENT

Half-way through this term the present war broke out in Europe, the resources of the Institute were at once placed at the disposal of the Government and the offer was very graciously accepted by H. E. the Governor of Bombay in a personal letter to Fr. Palacios. The war brought on new responsibilities, it also brought a reorientation of the policy of development. Fr. Palacios wisely decided to push ahead with the opening of the Electrical and Mechanical Technology Departments and to begin courses of training in Electrical Wiring and Ground Engineering, which anticipated wartime needs and could possibly be made use of in the War Effort schemes.

Rev. Father G. Palacios S.J., Principal of the St. Xavier's College. But for whose enterprise the Abdulla Fazalbhoy Institute would not have been affiliated with a first class Educational Institution like the St. Xavier's College.

Mr. A. G. Bhate, the Technical Director of the Abdulla Fazalbhoy Institute, under whose jealous care the Institute has fast progressed to become the first of its kind in India.

Hence the Electrical Technology Department was opened next in January 1940, with the Electrical Wiring Course; this was meant primarily as an auxiliary course and soon after its commencement it was made compulsory for candidates of the Radio Service, the Sound Recording, the Wireless Telegraphy and the Projectionist Courses, boys whose education had not gone beyond or even upto Matriculation. For these it has proved to be of great value.

In July 1940 the Cine-Photography Course was added to the Cinema Department and the Mechanical Technology Section was opened with a course of training in Ground Engineering.

The Radio Engineering Course now came into its own with a special laboratory equipped with high precision instruments imported from the United States, just as the students got ready to begin working independently. This was the beginning of an Engineering Advice Department, where a central organization of technical help will be built up for the radio and cinema industries as a whole. There were 175 students on the rolls for this session.

THE ALL-INDIA INSTITUTE

The Abdulla Fazalbhoy Technical Institute has become an all-India institution as is evidenced by the fact that students joining it come not only from all Provinces of India and all the Indian States but

(*Contd. on page 72*)

PRODUCED BY
FAZLI BROTHERS LTD.

Distributors for the North :
BHARAT PICTURES LIMITED

Distributors For Bombay & Madras Circuits:
SUPREME FILM DISTRIBUTORS

★ Pictures In Making

PRABHAT FILM CO. (Poona)

"Sant Sakhu" was released in Bombay at the Central Cinema to a huge crowd of spectators The picture was very much appreciated particularly for its devotional appeal and it is expected to run a long time in Bombay.

At the studios settings are getting ready for the next biographical picture of "Kalidas".

PANCHOLI ART PRODUCTIONS (Lahore)

"Khazanchi" is still storming the box-offices in Bombay and at all other towns wherever it is released. This picture threatens to collect a record amount at the box-offices all over the country.

"Chowdhary" a Punjabi picture of Pancholi was released at Lahore and was well received. The studio is busy shooting "Khan-Daan" a social story in Hindi.

PRAKASH PICTURES

"Darshan" a social story featuring Jyoti and Prem Adib is scheduled for release at the Lamington Cinema in Bombay after the present picture runs out.

At the studio, they are busy shooting "Bharat Milap" with Shobhana Samarth in the lead in two languages, Hindi and Marathi.

BOMBAY TALKIES

The long awaited social picture of Bombay Talkies, "Anjan" starring Devika Rani and Ashok Kumar was released on the 27th September to a large crowd of people.

At the studios they are shooting "Jhoola" a social story featuring Leela Chitnis.

NATIONAL STUDIOS

Still a new picture has been added to the big list of productions in the studio. It is called "Lalaji" and is directed by Messrs. Lalit Chandra and Chimankant. Other pictures, either ready or under production, are "Kasauti", "Nirdosh". "Nai Roshni", "Garib", "Vijay" and "Roti". The last one features the inimitable Chandra Mohan and is directed by Mr. Mehboob.

SHALIMAR PICTURES

Director W. Z. Ahmed has gone into shooting of his maiden picture "Ek Raat" featuring Neena and Prithviraj. This picture is destined to be a huge success, seeing the way Mr. Ahmed is going about its production. The second picture which will go into shooting, immediately after the first is completed, is called "Man-ki-Jeet".

FAZLI BROS. (Calcutta)

"Masoom", the maiden production of this Company featuring Mazhar Khan, Romola, Mehtab and Anis Khatoon is now receiving the final touches from director Hasnain and is likely to be on the screen sometime in the month of November. In the future production programme we find some interesting names 'Purdah', 'Sohrab and Rustom' and 'Chowranghee". The last one will be directed by Mr. Fazli.

RANJIT FILM CO.

"Shadi" is still drawing well at the Royal Opera House and is likely to go through the Diwali holidays. "Sasural" the social comedy which was released in the North, is scheduled to be released in Bombay after "Shadi".

Other pictures under production are "Beti" by Jayant Desai, "Dhan-

(Continued on page 72)

Miss K. Thavamani Devi in the title role of "Vana Mohini" a Tamil picture.

In "Dhardhora", Ranjit picture, Charlie gets into a fix a hundred times and luckily enough gets out every time.

Her Eyes Were His Mirror

in which

He Saw Love & His Own Self !!

Such was A Sweet Little Damsel with whom He Fell in Love ! ! !

BUT.....?

There Came That Fatal Moment When He Saw The Poisonous Snake Hissing At Him In Those Very Eyes !

YOU WILL SEE THIS IN

"DARPAN"

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Zabak Meets The Mystery Girl !

Neena Reminds of Moonlight and Roses!

Tender And Soft With Baby Eyes!

There's certainly something to be said for a college education. Send a girl to college and she doesn't waste her time day dreaming about films. Oh no! She jumps right up and does something about it.

And pretty Neena has jumped alright to land straight into the movies. The first I heard of this college girl gate-crashing into the films was when "filmindia" announced that Mr. W. Z. Ahmed had signed up an absolutely raw girl to star in his maiden picture to be made under the banner of the newly floated Shalimar Pictures.

Now raw girls are something rare in this industry and have a certain fascination about them which is about equal to the suspense with which one opens strange parcels. That is why I found myself one afternoon sitting opposite this mystery packet and coaxing her to tell me what prompted her to crash into this sanctuary of grease paint and make-believe.

Kishore Sahu returns to his old battlefield once again as the hero and director of "Kunwara Baap" (Bachelor Father) on the Great India production schedule.

But, if I thought that the girl would receive me with open arms (that is speaking figuratively, of course) I was in for a rude awakening. And the awakening came within two minutes of my arrival when I heard a female voice asking the ayah to tell me that she was not at home.

To say I was surprised is to say the least. The words almost stunned me. Half-a-dozen sand bags landing on the back of my head could not have left me more befogged than the sound of that voice trying to work out a dodge, which I had hitherto believed to be the sole monopoly of hardup journalists to be used when a tailor or shoemaker called.

STICKING IT, OH BOY

It took me less than a minute to make up my mind. I was more than determined now to meet this girl. Moreover, her voice had intrigued me and the soft aroma of the delicate perfume that floated to my nostrils from her room had something irresistible about it which I felt no mortal could resist. Being deeply mortal, therefore, I sank into the inviting depths of the divan, and with a resoluteness that could have put the most leechlike bill collector to shame I told the alarmed ayah that I would wait for the return of her mistress.

"But, I don't know what time she will return ", the ayah pleaded.

"Oh! That's quite alright," I replied pulling out my pipe. "I'm in no particular hurry. In fact, I'm perfectly free till tomorrow morning."

The poor ayah was completely confused by now. Alarm had given place to panic. Panic in turn was giving place to hysteria, when suddenly the telephone bell rang and saved the situation.

For a second we both eyed the phone. Then we both made a simultaneous dash for it. Being nearer

Neena, the mystery woman of "Ek Raat" a Shalimar picture.

I was the first to reach it. I had won the first round. It was an urgent call from the studio. The ayah with a look that could have impaled twenty bill collectors hurriedly went to summon her mistress. With a deep sigh of satisfaction I sank into the divan and offered a silent prayer of thanks to the ghost of Edison. However, I did not have much time to completely thank the spirit of the departed Edison for the very next minute Neena herself came in.

WITH BIG BABY EYES

No. That is wrong. She did not just "come in". She entered the room like a tropical hurricane travelling at the rate of umpteen miles per hour. Her face was livid with rage. Her big baby eyes were like twin pieces of live coal. Her long, pointed fingers were twitching menacingly, and I felt then (and I think I am not far wrong now) that they were itching to get at my throat. In her wake followed the ayah with a rather ugly looking mosquito curtain pole firmly clenched in her hand. I felt a bit uncomfortable.

"You just wait!" Neena threatened as she sped past me to the phone.

For a few minutes she remained at the phone carrying on a conversation in low tones. Then banging

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the receiver down she turned her full attention towards me.

Actually I should have quailed beneath that fiery glance. But, shameless me, I just sat and stared back. I could do nothing else. She was like her perfume. Tender and soft. Irresistible beyond compare. Tantalizingly beautiful, with a certain something in her queenly grace that reminded me strongly of moonlight and roses.

"Well", she exclaimed, "You seem to be a very perverse fellow. Didn't my ayah tell you that I was not at home?"

"Yes, she did." I mumbled, trying to take my eyes off her enchanting face. "But, you see, you were in and I thought it would not be very nice for me to go away without seeing the person who tries my own trick on me."

WANTS HER LIFE PRIVATE

For a brief instant she studied me.

She was breathing normally now. Her beautiful features relaxed as the fury in them cooled down. Her eyes softened. A faint smile made a beginning on her lips....then suddenly she burst out into a laughter as she slid into the chesterfield opposite me.

"Well you are the limit". She laughed. "Now that you've seen me. What do you want?"

"I'm a newspaper man," I answered. "I have come to interview you."

"What for?" she exclaimed.

"For my paper. I'm sure our readers and many other girls in India would like to know why you have suddenly decided to enter the movies". I explained.

"I don't know why I should give you any particulars about myself", she returned. "After all why I entered the films is my own personal business and not yours. If you think you're going to get a scoop out of me. You're in for a big disappointment."

"But," I remonstrated, "every girl who enters the show business always tells the press everything they want to know. It is the usual custom. You must tell me something about yourself at least."

"Why Should I"?, she replied menacingly. "I have nothing to say. I am in the movies because I want to be. Isn't that reason enough. Now please go. I want to be left in peace. I want to be alone. I don't want any ballyhoo and fuss made about me. My private life is my own and I intend to keep it private and to myself."

GANGSTER JOURNALIST AT BAY

The girl was mystifying me more and more. In fact she had got me completely baffled. A tall, slender, chit of a girl (she can hardly be more than twenty); there she sat in front of me warding off my questions with a coolness I could not help admiring. For fifteen minutes I tried my best to get her to speak, to give me a line....but all in vain. I begged. I fumed. I even threatened. But she sat like a rock throughout. Giving me no information whatsoever. Flatly refusing to reveal her identity and absolutely deriding all my efforts to probe the mystery that surrounded her very gait and appearance.

I was getting a head-ache. Anybody placed in a similar position is liable to get a head-ache. In sheer desperation I got up.

"So you won't talk. Eh!", I fumed reaching for my hat.

"Are you a journalist or a gangster?", she asked with a quizzical smile that played on her lips. "Why do you speak Chicago?"

"You make me wish I was," I put in while trying my best to curb the anger rising within me. "But, young lady, don't you think you have got rid of me finally. One day I shall find out everything and break that spell of mystery that cloaks you".

"Neena smiled. A full well-formed smile before she replied:

"You are perfectly welcome to try. Till then *au revoir* young man."

There was a distinct trace of mockery in that smile. I can swear my life on it....but there is one thing more that I can swear—I will one day tell you the secret of Neena, which she is so jealously guarding to-day.

Till then goodbye Neena. I forgive you for the head-ache you gave me. But you are lovely and that is enough for me.

(Con. from page 43)

Indian culture be brought to the notice of the world through the medium of the cinema? India was 'something' once and will be 'something' again. I feel very strongly for my country. When I return from Hollywood I would like to start a caravan theatre company and tour the villages.

"Through my plays I will let people see what life is like and what it should be like. I do not believe in preaching. My plays I hope will guide the people better than any preaching could. I pray that I may harness my art to the betterment of humanity."

You will see that Prithi has something of the poet and something of the philosopher in him; but you will want to know more of his home life. He is devoted to his wife and family. His eldest son has just won the Cama Memorial Cup for elocution. This boy, as a child, has acted with his father in a stage play called "The Toy Cart", but he has not yet decided whether he wants to be an actor, a director or an engine driver!

Prithi plays tennis, hockey and football and you may, if you happen to be there at the right time, see him wielding a tennis racquet at the Hindu Gymkhana at Matunga.

He is also learning to play the sitar "so that he can entertain people in Hollywood if he goes there." He reads American film magazines from cover to cover so that the people in Hollywood will not seem like strangers when he meets them.

"THE COURT DANCER"

If "The Court Dancer" is sent abroad for foreign distribution and acclaimed by Hollywood I see no reason why its star Prithviraj should not very soon realise his dream and make films in Hollywood.

Carmen Miranda is known as Brazil's unofficial ambassadress to America.

Prithviraj would make a very distinguished unofficial Indian ambassador to America.

Don't you agree with me?

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Leela Chitnis Bitterly Disappoints!

"Kanchan" Fails To Satisfy

Music And Dance Conspire To Bore!

Everyone was looking forward to this picture with a little more than personal pride, because Leela Chitnis, our favourite star, was producing "Kanchan" as her very own picture. Her ambition to do so has always been considered praiseworthy, more so because she wrote the story and herself did all the spade work of production.

But the result has been far from satisfactory. At least in the matter of the screen story, we expected something unusual and intelligent from an educated and talented person like Leela. But after seeing what has been presented on the screen, our friendly advice to the lady is to stop writing any more screen stories in future. Leela seems to lack imagination rather woefully and her sense of drama is devastatingly amateurish.

The screen plot of "Kanchan", because it is poor in incidents, has become a patchwork job with poorly sung songs and badly executed dances.

If this picture had come immediately after Minerva's "Jailor", that is about three years back, it would have become a roaring success. But after Leela's triumphant success in "Tulsidas", "Kangan" and "Bandhan", "Kanchan" looks a poor abortive effort.

HER SINGING EFFORT

One wonders how at all Leela could have come to the conclusion that she could sing so well as to take over seven songs out of the total of eleven. Her attempt to do so looks presumptuous in the light of her actual execution of these songs. As a matter of fact these very songs have supplied an awful drag to the picture making it boring in the extreme at places.

Another feature of Leela's performance, that was injudiciously boosted, was her dance. We were told that she would dance her way into our hearts. What actually she has done is that she has danced her way out of our hearts where Ranjit and Bombay Talkies had put her with "Tulsidas" and "Bandhan".

TOO POOR A STORY

Coming to the story proper, it is an age-old affair without even the pretence of a re-hash. A tailor has two daughters, Kanchan and Kumud. Kanchan is supposed to be the younger one, though on the screen Kumud looks the younger. Both the girls are in love with a boy named Kishore, an impoverished, educated young man.

Actually Kishore reciprocates Kanchan's feelings and spurns the other one. The other one subsequently plots very poorly when Kishore has to leave for a city job.

A capitalist in the role of Zamindar is now introduced and he is moreover given a devil of a manager with a vindictive outlook on life.

This manager, for a very paltry reason, manages to burn down the huts of the farmers thereby providing a chance to the hero to show his chivalry and courage. Incidentally, the fire also manages to get the old father of Kanchan and Kumud into a monetary fix and thus brings him under the control of the Zamindar.

Now the story takes the shape of a problem in which the old tailor has either to give one of his daughters to the old Zamindar in marriage, or allow his small belongings to be attached in lieu of his debt.

Kumud refuses to act as a pawn in the game, but very rightly Kanchan agrees to do so sacrificing her love for Kishore.

Things are made ready for the wedding when Kishore's mother, who it seems knew the Zamindar in her own youthful days and had loved him, gives a little conscience talk to the Zamindar. The Zamindar suddenly becomes a better man and withdrawing himself as a bridegroom acts the sugar daddy to get Kanchan married to Kishore.

HEROINE PLUGGING

With this poor story, Leela Chitnis launched her production and we are afraid no director could have made more of it than Mr. Manibhai Vyas, seeing that he had to plug on the heroine for every third shot.

It seems that whatever little stuff there was in the story had to be dis-

Sholapur's most popular theatre, "Chitra Talkies", owned by the Deccan Theatres, is fitted up with Lansing, the living sound.

SHABASH---

—TO THE PUNJAB FOR MAKING A BRILLIANT BEGINNING IN FILM PRODUCTION WITH "KHAZANCHI"

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BOMBAY — 14

Does Devika pull him up in "Anjan", Bombay Talkies picture?

sipated on giving the heroine as many scenes as possible and thereby weakening the actual plot of the story.

The dance sequences in the story are entirely unnecessary and do not at all help the plot to move forward And so is the setting of the dance unreal and phantastic.

A SICKLY LEELA

The photography is not up to the mark and too poor in case of Leela Chitnis who had so far received the best camera help in "Tulsidas" "Kangan", and "Bandhan". Besides Leela's lipstick was a bit too light thereby giving her a sickly appearance at many places.

The sound is far from satisfactory and takes the kick out of many songs.

MUJUMDAR'S TRIUMPH

The best performance in the picture is given by Mr. Nagendra Mujumdar as the old tailor. In a beautifully portrayed character role, he carries everything before him with his utter sincerity and makes the others look like a crowd of amateurs

Pramilla gives a shade better performance than Leela seeing that she has an unsympathetic role. Aroon as "Kishore" can hardly be called a screen actor from what we saw of him in "Kanchan" He is clumsy most of the time and his gait is hardly suitable for a hero. He seems to have been taken for his slender figure and long nose. And that is hardly enough equipment for a hero

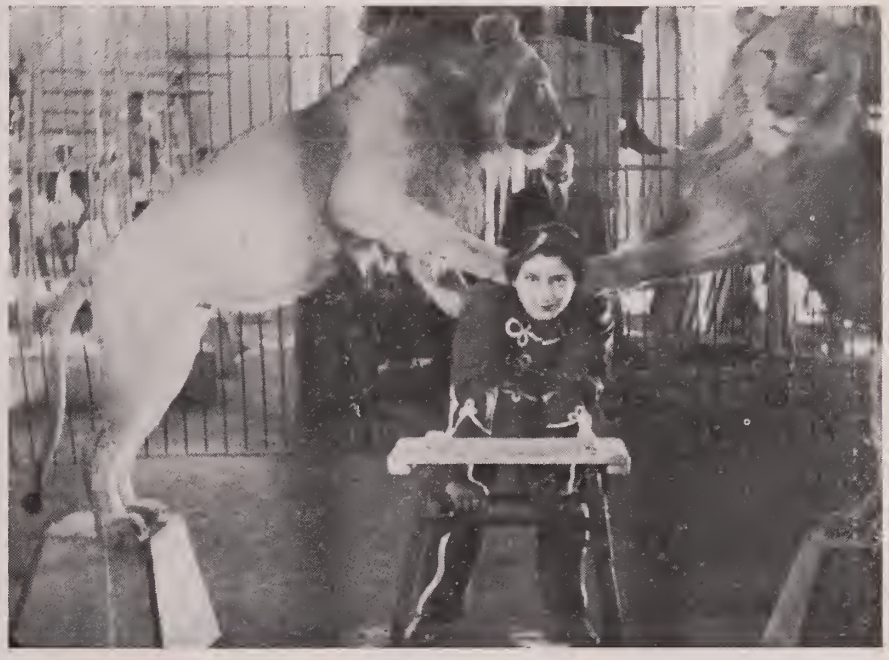
MUBARAK'S NOTHING

Vimla Vashishta as the mother of Kanchan gives some exhibition of how badly Hindi can be spoken. This woman can not be put in a Hindi picture. She poisons the entire language of a picture and makes it sound hoodoo stuff.

Mubarak has nothing to do as the Zamindar and does nothing, thus faithfully portraying his part. His porcupine moustache pays a poor compliment to his making-up abilities.

In fine, our sincere advice to Leela Chitnis is to stop future personal production and stick to her stardom with other producers. Thereby, she will stand to gain a lot more.

As a picture for entertainment "Kanchan" is a bitter disappointment and yet we wish our readers would see it to give Leela a hand.



That is something for guts. Moti between two lions in "Circus Queen" a Paramount picture.

ANN SHERIDAN—

Hollywood's very own 'OOMPH' stuff will be soon seen in Warner's forthcoming musical "NAVY BLUES". And seeing what we see the navies are sure going blue.

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Pandit Indra Attacks Ahmed Abbas

Says Ingratitude Is Inexcusable

By: Pandit Indra

(Pandit Indra is one of our leading writers of the screen. He has been in addition a close friend of Mr. Ahmed Abbas for years. This article must therefore be considered in a spirit of friendly banter—The Editor.)

Five years ago, in an obscure corner of the town, in one of the drab chawls near Victoria Gardens, there lived an unknown, unsung unheralded little man, Ahmed Abbas, a hard-working journalist, in the employment of "Bombay Chronicle', who kept his existence buried in the columns of the daily which have always been a grave of the unknown writer. He never knew that there was any life beyond his paper and ink, and to whom the film world and fame were a closed book. He was just a simple little struggling journalist.

And then that Shakespearean tide, which interferes in the affairs of men took him at its flood, led him on to fortune, and the little bird fluttered up to perch itself on top of an elephant's head, from where it saw a new wide world, with a vast horizon, great possibilities and its Kaleidoscopic attractions.

In this new world he met Baburao Patel—that elephant-man and king-maker whose pen is mightier than the longest purse in filmdom. And it was but natural that like Johnson to Boswell, and the Lion to the Mouse, big Baburao took to the little Abbas, waved his magic wand over him and heigh, next morning little Abbas awoke and found himself famous. The film industry which had been a closed world to him opened up its gates wide open and Abbas became a film personality—and such a one that he almost married a film-star, but fortunately the star was saved from the torture by her good fortune or sagacity or knowledge of human nature—God knows what. Thank Heaven, the corner was rounded.

LOVE ME—LOVE MY DOG

Our little Abbas has now become a big journalist—attached to 'Bombay Chronicle' and 'filmindia', a smart young man sartorially perfect, suave, living in a sumptuous flat and riding in Baburao's Fiat.

Gone were those days when the unknown Aligarh boy struggled for rupees and counted his pennies. When the small room had to be shared with two more room-mates to maintain respectable appearances with the landlord. When the tailor had to be paid in instalments and economy in cloth purchase had to be synchronised with national simplicity and swadeshi.

Ahmed Abbas could now afford to buy a swell radio and what more be generous enough to give it away in a month's time to satisfy a heart's craving.

The first film congress was organised in Bombay. Satyamurti presided, the Governor inaugurated it K. M. Munshi spoke, Sardar Chandulal Shah spent money, Baburao enjoyed the fun because it was of his own making, and Ahmed Abbas became famous. He made a speech in the Journalists' Conference over which Baburao Patel presided. The big boy smiled approval and the audience cheered Ahmed Abbas.

"Love me—love my dog" said a damsel to her wooers and likewise all the friends of Baburao, started tolerating Baburao's "Bachhu" as Abbas was affectionately called, respecting him and flattering him too because Baburao wished it so.

In Mahabharat to kill Bhishma, Arjun kept himself behind and Shikhandi in the forefront, because Bhishma would not fight with the latter as he was a woman once and it is so written that Shikhandi killed Bhishma though they were Arjun's shafts that rained from behind Shikhandi.

Pandit Indra

Likewise Baburao kept behind the scenes and Ahmed Abbas soared to the limelight heights. They went to the parties at Ranjit Studios and flirted with Sardar Chandulal Shah, close up Ahmed Abbas.

The Ranjit Studio where many a journalist has left behind his ambition in the hope of at least seeing Sardar Chandulal, leave aside talking to him, soon turned itself into a pleasant pasture for parking the midget-model Abbas. The towering old Sardar embraced openly the shivering little Abbas and looked up to Baburao Patel for approval. Baburao smiled. And there was peace and sunshine between the producers and the journalists.

They went to Prabhatnagar, Poona, stayed and dined and ragged Shantaram, the Great and once again the Big Boy pushed the little one into the limelight. People saw him everywhere in studios, in papers, on phones and in cars with Baburao Patel and all thought Abbas was the brighter side of Baburao Patel. Baburao Patel kicked the peak still higher up for Ahmed Abbas and called him a "Little God Amongst Men."

At that time even Baburao couldn't imagine that instead of shaping a "little god" he was nursing a viper in his breast who was eager to bury its poisonous fangs

into the hand that shaped him and helped him.

And then the crest of the wave, lifted him up and deposited him right into his master's chair and how. Baburao was going on a foreign tour, his greatest worry was 'filmindia'. He had built up a unique standard and clientele. Who will carry on the good work, as ably, smartly and humorously as he himself had been doing, and so right earnestly he took up Abbas and knocked and tapped him into shape as regards the policy, the style and the *modus operandi* of the journal—and then he went on his European-cum-American tour for five full months. While Baburao was touring Utopia (to the rest of us), Abbas, shy and overburdened, sat on Baburao's throne and we all managed for Baburao's sake to keep him there.

REALLY A SHREWD GUY

Baburao returned. He brought with him many useful things and some girls' photographs, and some American opinions that he was a Million Dollar personality. I can't understand why Baburao didn't protest. He always shows a bit of careless dislike for filthy lucre.

Anyhow Baburao came and Abbas had to get up from the chair and stand by its side, and it was then that he perceived the value of that chair and the beaconlight of 'filmindia' that illuminates the personality occupying that chair, and something went wrong in his inside. But he is a clever guy, too shrewd to show that he coveted his benefactor's crown. He stuck more closely to Baburao, realizing that the Big Boy had now become a Bigger Boy after his world tour and it would be more paying to remain a retainer still. The Big Boy though sharp and clever has scanty suspicion in his constitution. To him Abbas was still the younger brother.

Prabhat studios wanted to make "Omar Khayyam." Baburao wrote the story. Shantaram liked it and asked Baburao to elaborate it. Baburao probably took clerical help from his "Bachhu", sent him to Poona to run little errands on his behalf, awarded him half his fame by the caption "Shantaram's 'Omar Khayyam'"—Story By: Baburao Patel and Ahmed Abbas". While at Poona "Bachhu" is reported to have attempted to worm himself into the good graces of Shantaram by belittling Devki Bose in converse with him, but was rightly snubbed by the great director.

IDEALIST BECOMES SALESMAN

Abbas now became a clever salesman. He had got the push, he had wanted all his life. The "Chronicle" on Sundays and week days did not fail to record the fact that Ahmed Abbas was writing a story for the great Shantaram.

Kardar, Mehboob, Mukherjee all became aware of the event one by one. Baburao Patel was unapproachable. He never cared for money. He wrote for sentiment. The next best was Ahmed Abbas. And very soon "Naya Sansar" came on the anvil.

Gone were those days when with a dry nose Abbas found himself broke and often picked up Rs. 30|- on an article from 'filmindia', confident that with polish and the preening at Baburao's expert hands his articles would still be outstanding.

And now Ahmed Abbas sold articles, thoughts, stories and strangely enough probably sold his principles of which he once made such a fetish.

When Baburao Patel praised Kardar's "Puja", Ahmed Abbas did not make a secret of his ridicule for the picture. And yet with characteristic manoeuvring he managed to sell a story to Kardar. Yes, Ahmed Abbas became a successful businessman—a very successful one seeing that he will get Rs. 2000/- for Kardar's "Nai Duniya," after receiving only Rs. 750/- for "Naya Sansar". And the memory of the thirty-rupee-pickings is still fresh in every memory.

Of all people, Baburao Patel has made into men, Ahmed Abbas ought to be the most grateful.

SPORTSMANSHIP OF BABURAO

Can anyone imagine, a human being once obscure and starving as Ahmed Abbas was and put on a pedestal of fame and plenty, a human being—the image of his maker—could be so ungrateful, so foul as to bite the hand that had led him and placed him on the pedestal of fame and fortune?

And yet it is what Ahmed Abbas did or tried to do to Baburao.

Imagine 'filmindia' charging Rs. 150/- for a full page advertisement, giving free pages month after month to Ahmed Abbas to skyrocket him to fame and paying him to boot, and imagine the same Ahmed Abbas trying to sting his patron through the selfsame pages of 'filmindia'. What would you call a man like that?

Recently Abbas has written a paid-for article in 'filmindia' in which he writes that though 'filmindia' is the only journal worth reading, it preaches immoral ideals, exciting its readers whose mental age, he says, is not above 12 years. The whole article is so poisonous that one can't believe it could have been written by Ahmed Abbas, a friend and protege of Baburao Patel and who is what he is because of 'filmindia'. I really appreciate and applaud Baburao's frank and bold sportmanship, by accepting, printing and paying for this dirty, damaging article. It is hardly necessary for me to comment on this article, as one Mr. Bashyam, a reader has very ably done so already in a recent issue of 'filmindia' and it clearly shows what the readers of the famous journal think of Ahmed Abbas.

As I said before, I am not writing this to discuss the ethics of his article, but am doing it to convey to the film world how far selfish and covetous human ingratitude can go as to convert a godly creation like a human being to a crawling, disgustible worm.

THE STORY OF THE PET MOUSE

Abbas says, 'filmindia' prints tricoloured photos of females to excite the romantic fancies of its readers, but while saying this, he forgets that those are only the dumb prints of those film artistes, whose colourful personalities are ever sing-

ing, dancing on the lively screen daily before those selfsame readers of 'filmindia'. If according to Ahmed Abbas their still photos excite the readers so much, how much harm the original of those photos must be doing to Mr. Abbas's chaste ideals and 'filmindia's' readers, by animatedly and enchantingly singing and dancing before them on the screen for full fourteen thousand feet and two-and-a-half hours? I ask Mr. Abbas, must those films be burnt, the artistes destroyed and film producers sent to jail for their life time?

Let Abbas save his breath. The morals of 'filmindia' readers are safe in the hands of its able captain. In spite of Abbas and others like him, the sale of 'filmindia' is soaring up every month and has already reached a colossal figure, the principles and policy of 'filmindia' have done a great lot of good to the industry. 'filmindia' is always in the forefront for every fight for the industry with its mighty fists clenched to fight foreign producers and even the all-powerful Government and with everyone who comes in between the industry and its progress. What is Mr. Abbas driving at—ask and it shall be given—avoid subterfuge and evil-mindedness. Crying over evils that don't exist? It will not pay Mr. Abbas now that he is fully exposed. Why pose still and at all?

I hope Mr. Abbas will take this in its proper spirit, and finally I cannot conclude without telling him a small story out of "Hitopadesha", a book of Hindu wisdom.

A Rishi (a saint) had a pet mouse. It was afraid of the cat, so the Rishi transformed him into a cat at its request. When a cat it was afraid of the dog, so the Rishi made him a dog and so on the Rishi transformed him into a wolf and then a lion, and when it became a lion the mouse forgot the obligations of the Rishi and wanted to eat him. So the Rishi transformed him into a mouse again. It will pay Mr. Abbas to remember this story and I sincerely hope he will profit by it.

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The Nation In A Cradle Of Celluloid!

A Dream That Should Come True Soon!

By: **K. A. ABBAS**

In Imagination Talkies I saw an Indian picture last evening. Indeed, it is wrong to call it a picture, it was a complete programme—three 'shorts' and one feature film of 10,000 feet.

I rather enjoyed it and so I want to tell you all about it.

The show began with a one-reeler musical comedy featuring Noor Mohamed (once upon a time known as Charlie of Ranjit). It was a rib-tickling affair and one could not but laugh at the way Noor Mohamed imitated and burlesqued and lampooned an *Ustad* singing a classical song. It was a scream, a wow!

This was followed by a news-reel which, indeed, had elements of "The March Of Time" incorporated in it. For instance, most part of the footage was taken up by various shorts of Pandit Jawaharlal Nehru—Nehru presiding over the Congress at Lahore, Nehru following his father's funeral, Nehru boarding a 'plane to go to Europe, Nehru in Switzerland. Nehru in Spain with General Lister. Nehru in China with Chiang Kai Shek, etc. This filmic biography of Pandit Nehru proved very popular and topical in view of his birthday anniversary that falls this month. Other scenes in the news-reel depicted the Indian soldiers in Malaya, the Poona races, the Football League finals in Calcutta and the Gokulashtmi festival in Bombay.

The third 'short' was devoted to modern methods of agriculture. It showed, how, using his old-fashioned plough, the Indian cultivator was getting hardly a pittance out of his land and then contrasted it with the better and richer life that can be his if he adopted more scientific ways of tilling the soil. Being city-bred, I could not follow all that the commentator said about manures and harvest seasons and I am afraid this short left many in the audience rather cold. But I liked the pictorial shots of abundant harvest, reaping and winnowing and I am sure in the villages this picture will be immensely popular.

The feature film, "*Toote Bandhan*" proved to be interesting and progressive. The story had a grip and as there were only four songs in the picture, the flow of the screen narrative was not disturbed. Nobody in the audience, I noticed, complained of "lack of entertainment" in it—perhaps because the Noor Mohamed musical comedy had already supplied it in sufficient measure.

F.A.B.'S ALLEGED ENTERTAINMENT

The Imagination Talkies is a figment of my imagination and the pictures I have described above have yet to be produced. The Indian film masterpieces continue to be 14,000 feet long and short films are merely a subject on which the editor of a film journal can write about when he has exhausted all other topics.

But, before long, Imagination Talkies may become a reality and short films a regular feature of Indian cinema programmes.

Already there are straws in the wind. Within a few days of the death of India's national poet, Tagore, an enterprising concern released a short film incorporating all available footage on Tagore and combining it with shorts of the funeral procession, with a beautiful musical score and a (not so beautiful) commentary narrating the life-story of the great poet. Inspite of its obvious technical defects, this short film will remain a land-mark. It is the fore-runner of our cultural and educational films, perhaps of even an Indian version of "The March Of Time".

Meanwhile, the Film Advisory Board is releasing a number of short propaganda films every month. Now, propaganda—whether spoken or filmed—is seldom entertaining or popular and particularly when it is badly

K. A. ABBAS

filmed, one can hardly expect the people to go into raptures about it. You can't make an exciting aviation picture in a drawing-room 'set' and you can't make a thrilling film about an Indian Navy which does not exist! And you cannot expect producers who can't make a decent stunt film to make a cultural documentary and photographers who cannot do justice to studio-made 'sets' can hardly be expected to successfully film India's war-effort in factories and barracks and ship-yards.

But the objective fact remains that the Film Advisory Board, using the power and prestige of the Government, has built up a country-wide net-work of cinemas showing, for the first time, short films in Indian languages. The cinema-owners have agreed to show these 'shorts' because (1) they are free (2) the Government must be pleased, and (3) the public likes this extra bit of entertainment—even alleged entertainment as most F.A.B. films are.

In the hands of competent Indians who know their job, and under the supervision of a popularly-elected Minister who is concerned with the welfare of India and not with the Imperial interests of Britain, this very Film Advisory Board can be the nucleus of a mighty educational film organization in India. Even as it is, the F.A.B. films, poor as they are, are doing one good thing: they are slowly making the Indian cinema

audiences used to seeing short films. Once a popular demand for such 'shorts' has been created, it can be harnessed to better purpose by the producers as well as the educationists and the social reformers.

JOB FOR CONGRESS MINISTRIES

Let us, then, consider the practical possibilities of producing and releasing 'short' films of an educational character, to be shown in public cinemas along with the commercial feature films.

The first question is: who will undertake to produce these films, in view of the fact that the exhibitors are not keen on them, the average feature film being long enough to fill the entire programme time?

Firstly, I suggest, the Government should—and will—produce such films and then let the cinemas have them for free exhibition. The Film Advisory Board may have come into being as a war measure but I think it will neither close down after the war nor will the scope of its work be restricted exclusively to war propaganda. Indeed, already the F.A.B. films are tackling subjects of general interest, not directly related to the war effort,—such as "Making Money", "Here Comes A Letter" etc.

After the war, I visualize not only a cleaning up and Indianization of the F.A.B. but also an enlargement of the scope of its activities. I see a steady stream of films coming from it—films about agriculture and industry, about social hygiene and sanitation (like the superb "Birth Of A Baby" recently seen in Bombay), films showing India's many ancient monuments and modern cities, her arts and her crafts, films that will educate and inspire and thereby unite the people of India. It is not an impossible dream and can be achieved by an expenditure of about five lakhs a year which, surely, is a modest figure in the financial balance-sheet of the Government of India.

Compared to its vast educative potentialities, so cheap is the film that even the provincial Governments can set up their own film units and produce short films, in their provincial language, with particular relevance to their provincial problems. As there is more likelihood of nationalist and progressive ministries functioning in the provinces than at the centre, we have a greater scope of useful activity in this smaller field.

In the short time that they held the reins of office in the provinces, the Congress ministries were able to do a lot in the fields of education, social reform and economic welfare of the masses. Next time they return to office, let them take advantage of the cinema to carry their message of progress and reform to every citizen under their charge. Mere literacy is not enough. The mental horizon of the ignorant people has to be widened if they are to be useful citizens of a free India. Their orthodoxy and superstitions have to be battered down. They have to be convinced that infant mortality is caused not by a malignant demon but by unhygienic quack methods of delivery and that small-pox can be prevented by inoculation and not by worshipping the stone idol of *Seetla Mata*. And the film, with its direct visual appeal, is the best method of assailing this ignorance and superstition. Soviet Russia has proved it.

It is perhaps not generally known that an educational 'short' of about 1000 feet costs little more than Rs. 6,000. Surely, even the poorest province can afford to produce half a dozen short films every year for mass education.

HARNESSING COMMERCIAL FILMS

Next to the Government, I believe that educational films should be—and will be!—produced by large industrial and commercial firms whose desire for profits can be harnessed for mass education. In England, most of the educational 'documentaries' have been subsidized and produced at the instance of industrial corporations or Government departments. In India, too, if the big industrialists use their imaginaton, they can not only enlarge their business but also help to enlighten the masses through the medium of the film.

A few examples will clarify the point I am trying to make out.

Suppose the Tatas decided to have a film made depicting the really romantic rise of their great steel works and the really thrilling industrial activity at Jamshedpur, won't it help to acquaint our masses in villages and small towns with the great possibilities of industrialization?

A film made by Scindia Steam Navigation Company could give us the romantic past—and the tragic present—of Indian shipping; a B.E.S.T. film could teach us a lot about electricity and its manifold uses; some soap-manufacturer, while advertising his product through a film, could spread some useful knowledge about hygiene and health; railway companies can increase their revenues by showing films of the many beautiful cities served by them.

Burmah Shell Petroleum Company has already made some films which, while indirectly advertising petrol and kerosene oil, have an educative character. But unfortunately the few advertising films so far produced in India have been badly made and blatant in shouting the qualities of their wares.

Advertising, like propaganda, has got to be subtle to be successful and only the advertising films which are imaginatively made will secure results. For instance, a film in which throughout the qualities of Sunlight Soap are shouted and sung may amuse some simple people—but will it really convince them? I wonder if it would greatly push the sale of Sunlight Soap. On the other hand, suppose they made a film not about "Sunlight Soap" but "Soap" in general—its importance for health and hygiene—and emphasised the necessity of cleanliness in our homes, that would surely be a great incentive to the sale of soap—including the Sunlight brand!

I am not an expert in advertising but I have just tried to briefly indicate the possibilities of combining business with mass education and thereby getting free educational films. In a socialist state there would be no need for us to depend on industrial magnates for this purpose. But under the capitalist system we have to get things somehow. If newspapers run on advertisements, why can't the educational possibilities of the screen be developed through advertising films?

On the same lines, we can get many educational short films if some of our larger and more modern states decide to "advertise" themselves—their scenery, their ancient monuments, their industries and their crafts—through the medium of the screen. What a glorious film can be made about Kashmir! And won't it double the number of tourists and visitors? Mysore and Hyderabad can likewise make films about their scenic beauties and progressive activities in their states. Some years ago the Bombay Talkies had produced a film for Hyderabad State. What happened to it? Why doesn't someone take it out of some dark cellar where probably it is lying and send it for exhibition all over India?

DUTY OF LEADING PRODUCERS!

Hitherto we have discussed the possibilities only of such short films that will be given free for exhibition. What about the commercial producers taking up the production of short films of an educational nature—like the Pete Smith Specialities, the Passing Parade, the historical shorts and Travelogues etc., that we see along with American films.

Here we are faced with a vicious circle. The producer says there is no demand for such films from the exhibitors or the public. The exhibitor says when he can fill the whole programme time with a 14,000 feet feature film, why should he spend extra money on hiring a short film? How is this vicious circle to be broken?

It can be broken by our leading producers whose product commands respect in the market.

Suppose, Bombay Talkies were to tell their distributors, "Here is a Leela Chitnis-Ashok Kumar picture, 11,500 feet. Along with it we give you a short film biography of Tagore and a short one-reel comedy of V. H. Desai. The whole programme goes together. Take it or leave it." How many distributors or exhibitors will dare to say, "No". (The Bombay Talkies, I believe, were able to make quite a good bit of money on short films they had once made about Pandit Jawaharlal coming to see "Achhut Kanya", and the Subhas Bose procession in Bombay. The exhibitors could not refuse these films because they came from Bombay Talkies.)

Again, suppose, Prabhat announced that with Shantaram's next picture will go a short film on the life of Tilak, can a distributor refuse it?

I can understand the small producer being hesitant about experiments. But surely not the producers of "Bandhan" and "Tukaram", who have made plenty of money and can—and should—try to give a lead by cutting down the length of their films and introducing educational short films along with them.

I am an optimist and, therefore, do not believe the vision about Imagination Talkies is impossible of fulfilment. Indeed, I have a hunch it will come true—much sooner than even I can dare to expect.

(In a subsequent issue, I will conclude this series with an article on the possibilities of the sub-standard School Film).

ROUND THE TOWN WITH ZABAK

British Soldiers Manhandle Indian Producer—British National Anthem At Wrong Places—The Chit Chat Club Exhibits—Madame X—Use of Squash Courts—The Withered Blonde.

By: ZABAK

Bombay's Most Popular Newspaper Columnist.

We are supposed to be fighting for Democracy. For the cause of civilization (although India's civilization died with the advent of the Britisher). For the protection of "our" homes and hearth (which were invaded and destroyed 150 years ago). In fact, we are reported to be fighting for everything that is good and right. At least, that is what we are told when we are asked and sometimes ordered to loosen our purse strings and subscribe liberally towards the various war funds that seem to be multiplying at an amazing rate every day.

Money is, of course, necessary to win the war. We have got to win the war....that is the main objective in front of us....and that should be our main purpose.

* * *

England cannot deny that India is not helping her in every possible way. Men! Munitions! Money! We have not stinted them anything in spite of the fact that the Indian National Congress and the Muslim League, the two premier political parties of India, have adopted a "no-help" attitude. On the other hand if one were to look at things in their correct shape it would be discovered that we have given and are still giving Britain more help this time than we did during 1914-18. But in spite of all this what surprises me the most is to know that the Englishman in India still considers himself to be the *burra sahib* he used to be 25 years ago, when the myth of the White-man's superiority was to a certain extent believed.

This is more to be regretted than lamented as it is bound to make one wonder whether all the tall talk of Democracy, Civilization and Culture is but a mere time-serving sermon to suit an awkward occasion.

PROOF OF DEMOCRACY

As a catch-word the word "Democracy" is the work of a genius. As a begging-slogan it is invaluable. But, take it how one may, in its essence in India it is as dead as fifteen door nails....that is if fifteen door nails can be more dead than one.

I had a living proof of this the other day at a leading hotel in Bombay when a prominent Indian film producer suddenly became the target of attack of an unruly gang of English service-men when he failed to stand up whilst the British National Anthem was being played. However, this is definitely not the first occasion when a Britisher has attacked an Indian for not getting up to the tune.

The question of this National Anthem is one that has for long been rankling in the minds of self-respecting Indians, as on many occasions it has been the cause of many quarrels and even needless spilling of blood. Even after 150 years of British tutelage we have failed to discover the great necessity of playing it at the end of every cinema show and other social functions ...but then we are still slaves!

Mr. M. S. Karandikar, L.E.E., Managing Partner, The Deccan Theatres.

* * *

I do not have to stress the needless bitterness this tune is causing all over India. Even at Hong Kong where the Chinese seek refuge from the guns of Japan, I have noticed whole audiences walking out *en masse* whilst the National Anthem is being played. By this I do not mean that the British National Anthem is being deliberately insulted, but what I do intend to emphasize here is that of all places, cinemas, sports, meetings and public bars should not be selected to test a guy's loyalty to the Crown.

I personally am of the opinion that a National Anthem regardless to what country it belongs, is something that should be respected. Unfortunately respect happens to be the only commodity that cannot be brought about by a show of might and threat of blows. On the other hand when one is forced and compelled to do a thing against his wishes and desires, it not only loses whatever respect it has but becomes a symbol of hatred.

Miss Rose and Sunalini Devi have a lot of emotional situations to themselves in "Kasauti", a National picture.

Under these circumstances and specially at a time when Britain needs the goodwill of every Indian I feel that the wisest thing that could be done would be the issuing of an order to all places of entertainment forbidding them to play the British National Anthem.

We all have Britain's welfare at heart. We have shown ample proof of it....why then let one old custom come between the new spirit of camaraderie that is being born on the battlefields of Europe?

While on the topic of National Anthem I wonder why the Indian cinema houses have ceased playing the National Anthem after the end of their shows?

Is it possible they have more respect for it and know quite well how it will be received?

CHIT CHAT CLUB OF INDIA

If you are a student of physiology or just a physiognomist you will find plenty of material and many a rare specimen at the Chit Chat Club of India, where the so-called elite of Bombay gather every evening to fleece one another *via* the medium of a pack of playing cards. However, the fleecing of each other is not the main occupation of these people. On some days of the week the main hall is cleared for action and converted into a dance floor where Mr., Mrs., and Miss Society Bug grab each other round the waists and practice the latest Congas, Rhumbas and various other sorts of 'Ahs.

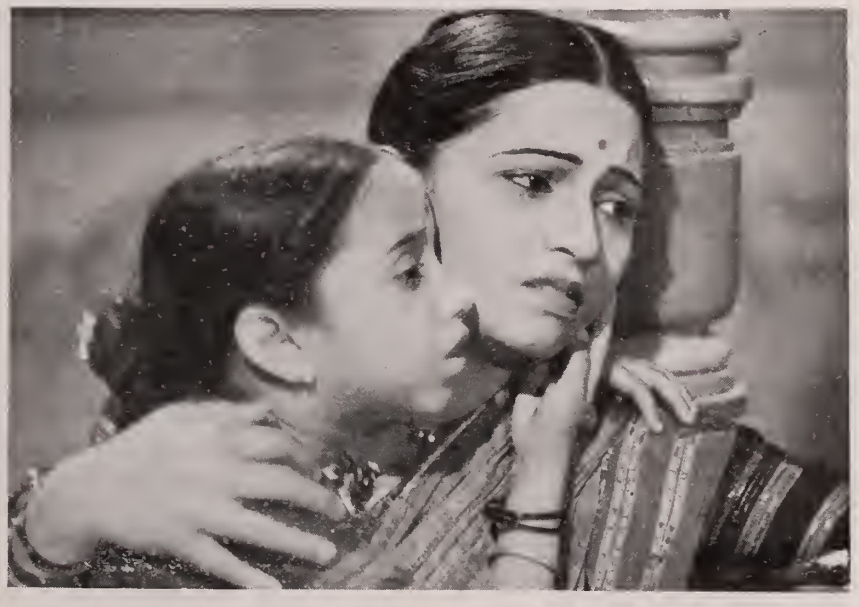
* * *

The Chit Chat Club is, however, not necessarily a play-boy's paradise as many a tired business man also comes here to seek relaxation and many another thing. The other thing, on the other hand is so plentiful that the hunter often becomes the hunted.

The Club in its entirety being so queer and odd I have decided to give my readers every month an insight into its mysteries and present for inspection some of the queerest characters that live in Bombay. In good society, you don't tell names. You call them. So I shall drop the names.

The first of the queer specimens of this Club, queer enough to gladden the heart of the most difficult physiologist is the Female X, always seen prancing about with hand-picked youngsters half her age. Now, don't ask names. She is the wife of a barrister.

Female X is a living denial of Darwin's Theory and Newton's Law of Gravitation. In truth I feel she would make old Darwin turn a couple of somersaults in his grave ....for she gives one the impression and rather forcibly, too, that the human race is a result of a bird and beast combination. The first landmark that strikes you in the face (that is if you are not dancing with her....then something else strikes you with double zest) is a nose that



Hansa in the title role in "Sant Sakhu", a Prabhat picture, gives some fine emotional interludes.

you feel was specially built for hanging a hat on. Coming further down, or should I say climbing up, one gets a bit confused to note the absence of a baby kangaroo. On further exploration, and believe me it is not necessary to have much practice of exploration to notice when she is looking at a person directly in front of you, that she has something about her that would put a baby elephant to shame.

Such in geographic outlines is Madame X. A mountain of all fuss with a surfeit of sex appeal rolling all round and in every possible and impossible direction.

Her hobbies I understand are Naval boys. She likes them half-hungry.

THE WITHERED BLONDE

Another rare specimen from this Club is the Lady in Red. A young, bewitching damsel heading straight for the divorce courts because her husband dislikes her liking for Little Boy White, who is often mistaken for a butler.

What beats me is why someone has not told them yet that the squash courts are not to be taken in their literal sense.

* * *

Then there is a withered blonde, a very unmarriable married lady, who at the moment appears all at sea with the departure over-seas on active service of her beau.....not exactly beautiful.

She is the main puzzle of the Club as people are wondering whose absence she feels most....the loss of tokens for the slot machine or his unseemly presence. The husband, it is rumoured, is now trying to make a come-back through the back-door.

* * *

NEXT ISSUE

The November issue will be out on the 1st of November and agents should inform us of their requirements before the 15th of October.

No, it is not true that VUB has taken the sole monopoly of all the pansies in town. There are still some left in some newspaper offices in Bombay, who do film journalism for stimulation.

* * *

An item in a film weekly reads: *"Kishore Sahu is reported to have staged a dramatic arrival in Bombay and threatens to invade the film colony again."*

Probably that accounts for the equally dramatic departure of a cine-technician for Kashmir.

* * *

Bombay is indeed a strange place. In every other part of the globe one sees journalists plodding from one newspaper office to another selling their manuscripts....but here in this wonderful city of ours one comes across newsweeklies going the round of printing presses begging to be printed.

Doesn't Madhuri look charming in "Sasural" a Ranjit picture?

* * *

Head-line in an evening daily: "Japan Has Missed The Bus."

This bus missing business seems to be going too far. Somehow they always seem to reach their destination sooner.

* * *

The deserts of Arabia are known as the Garden of Allah. In Bombay the Churchgate Reclamation has become the Garden of All Ahs.

* * *

Iran like the Xmas turkey now wishes she wasn't quite so plump.

* * *

The screen is a permanent ally of the Bombay female. Old dames who once thought their butterfly days were gone with the wind have now been given a fresh lease of youth. Carmen Miranda has set many a back-number dame wondering. And by Jove, some of the dames found in the Chit-Chat Club, by the rougeful, have definitely got plenty of sex appeal in the regions where I got my first spanking. Oh Boy And can they swing it.

* * *

Then there is the poor fish who joined the C.C.I. to play cricket and got his l.b.w.

* * *

Why are Goanese butlers like billiard cues requiring tips to work better?

* * *

Overheard at the Taj V Ball:

He: "It's very nice of you to dance with me."

She: "Oh! Don't mention it. It's a charity ball isn't it?"

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All the bound volumes of "filmindia" for 1939-40 have been sold out and intending purchasers are requested not to remit any money for the same.

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(Continued from page 51)

dora" by Charlie, "Mehman" by Chaturbhuj Doshi and "Chandani" by Jayant Desai.

NAVYUG CHITRAPAT (Poona)

"Sangam" a social story now under production with Meenaxi in the lead is fast nearing completion under Director Junnarkar and is expected to be on the screen sometime in the month of November or even earlier.

Other pictures in the script stage are "State Guests" and "Pundalik".

WADIA MOVIETONE

"The Court Dancer", India's first picture in English is scheduled to be released at the Metro Cinema in Bombay and Calcutta simultaneously on the 2nd of October. The picture has become a beautiful master-piece of technical skill and pioneering enterprise.

At the studios they are producing "Jungle Queen", the usual Wadia thriller, under the direction of Mr. Homi Wadia while a combined picture of Ranjit and Wadia, "Return of Toofan Mail" is being shot under the direction of Mr. Aspi Irani.

BHARAT PICTURES

Two pictures that await release under the distribution management of this Company are "Darpan" and "Swaminath". They are expected to see the screen sometime in the month of November.

PARAMOUNT FILM CO. (Andheri)

"Akela" had a splendid reception in Bombay and Mazhar Khan became ever more popular than before.

At the studios Producer Kikubhai Desai is busy giving final touches to "Circus Queen" and is shooting "Sheikh Chilli" in the interiors.

CIRCO PRODUCTIONS

"Swami" a social story directed by Mr. A. R. Kardar is due to be released in Bombay on the 18th October at the Majestic Cinema. This picture features Sitara.

At the studios, Director Devki Bose is busy with "Apna Ghar" featuring Shanta Apte and Chandra Mohan, while Directors Altekar and Baburao Painter are busy with "Bhakta Vidur" and the new picture which will go on the sets very soon under the captaincy of A. R. Kardar is called "Nai Duniya".

SUDARSHAN PICTURES

"Sajjan" a social story is now entirely ready and with Jagadish Sethi and Husn Banu in the cast, the producers are confident of the picture being a good paying proposition.

Director Khosla who directed this picture is quite pleased with the effort and is sure of its success.

FAMOUS ARUN FILM CO.

(Poona)

"Thoratanchi Kamla" is now running to good houses in the country, while at the studios in Poona they are shooting "Daughter-In-Law" a social subject with Sumati Gupte in the lead. This picture is expected to be completed by the end of October and will be on the screen sometime in November.

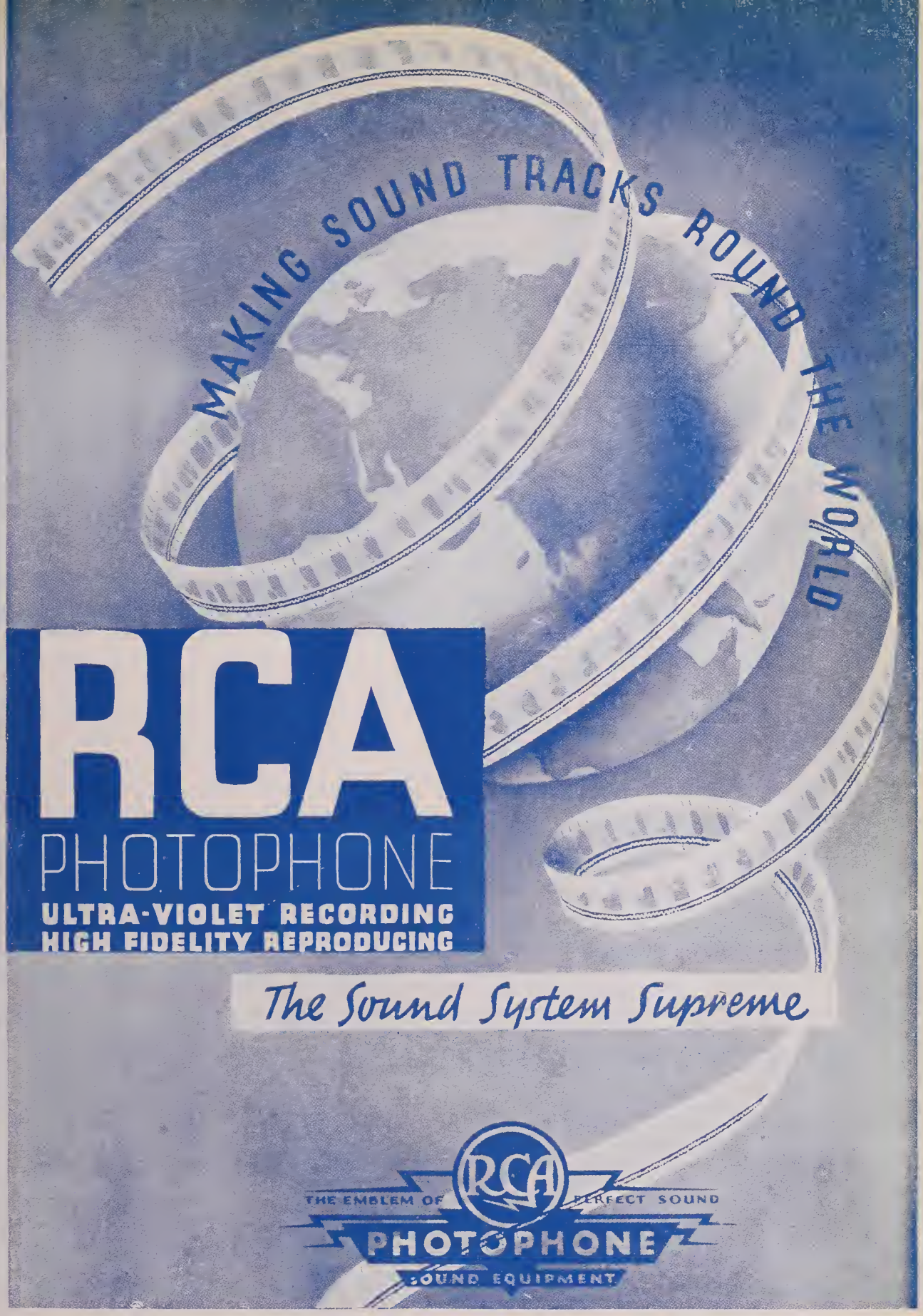
(Continued from page 49)

also from Palestine, East Africa, Ceylon, Burma and other neighbouring countries. Many Provincial Governments depute regularly to the Institute a certain number of their scholars for training. One of the unique features of the Institute has been the intimate contact it has maintained with the radio and cinema industries in India. Towards the end of a session, circulars are sent regularly to all radio dealers, cinema owners, studio executives and others in short, to all who would be in a position to give employment to our students, and offers for jobs so obtained are distributed in order of merit amongst the students of the Institute. In this manner it has been possible to place candidates not only all over India but even outside in Burma, in the Andamans and the Persian Gulf.

The Abdulla Fazalbhoy Institute was started for radio and cinema; together with the other sections added to it the whole has now been grouped under the Technical Department of the College.

Neena and Prithviraj create some sensational situations in "Ek Raat" a Shalimar picture directed by Mr. W. Z. Ahmed.

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.



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ON THE COVER
ROMOLA & MANORAMA IN
"KHAZANCHI"

Proprietors:
FILMINDIA PUBLICATIONS Ltd
Sir Pherozshah Mehta Rd., Fort
BOMBAY

filmindia

Editor: BABURAO PATEL

VOL. 7 NO. 11
NOVEMBER, 1941

Early Monsoon Frogs!

EASTER 1939. Who can forget the gala week of that Easter? The Indian film industry was on a well deserved holiday. It was celebrating its Silver Jubilee. Showmanship ran riot. An exhibition! Thousands of multi-coloured lights sparkled on the gates and pillars, melody burst out from the Brindaban Gardens to keep company with a score of string instruments, glamorous stars lent colour to the show by being here, there and everywhere. The Exhibition was a huge success. Thousands passed through the gates every day to see the producers' first show of shows. Yes, it was a good advertisement to our film industry.

Outside the Exhibition, we also made another show of serious business. In a huge pandal, all —the producers, the distributors, the exhibitors, the artistes, the technicians, the film journalists, and even the sympathisers—gathered every day and put the industry on the anvil of a public debate. We hoped, feared and sighed for our film industry. As Mr. Satyamurthi says we even quarrelled to give reality to the proceedings. We went through several sectional conferences and at the end emerged from the principal Congress with a number of pious resolutions in hand.

Newspapers and journalists, the former true to their advertisers—the latter attached to the progressive ideals of the industry, boosted the whole show with an enthusiasm never before shown. The whole of India woke up at the noise made by our film men. What was it all about? People asked that question again and again. And again and again they were told that we were celebrating our Silver Jubilee and were planning for the future.

It did look serious—perhaps too serious to last. It was by itself a perfect illusion—as perfect as the flickers our producers turn out from month to month from their sausage factories. All India was in it. Delegates came from the North, the South, the East and the West. They came in turbans, dhoties, chaddars, suits, in sandals and what not. Those from the North were too loud in their noise with a smaller stake. Those from the East participated with an intellectual cynicism. They seemed to have smelt the rat. Those from the South, honest and credulous people, looked up to Bombay sympathetically to solve the problems of the Indian film industry for the general good of all.

And yet they all met in a fraternity of common interest. An organization called the Indian Motion Picture Congress was established. All too willingly Mr. Y. A. Fazalbhoy, as the youngest and most enthusiastic producer, was made the Secretary.

Since then two years have passed. And in the light of the nothing that has happened, the first Indian Motion Picture Congress looks today like an assembly of gold-gilded frogs in early monsoon, making a din which dies out with the passage of time.

The organization of the Indian Motion Picture Congress has been given a decent burial,

WHEN SWEET SEVENTEEN

IS GIFTED WITH
MUSICAL CHARMS
IT'S A TREAT FOR
EYES AND EARS!

NOOR JEHAN
THE MELODY
STAR IN TEENS
WILL CAPTURE
YOUR HEARTS

IN

DALSUKH M. PANCHOLI'S

"KHAN DAAN"

A PANCHOLI ART PICTURE

Starring:—NOOR JEHAN, MANORAMA,
GHULAM MOHAMAD & AJMAL

Directed by:—**SHAUKAT HUSSAIN**

TO BE RELEASED IN BOMBAY WHEN **"KHAZANCHI"** *PERMITS*

Distribution with—***FAMOUS PICTURES LTD.*** BOMBAY—7

Smart and sophisticated, Sumati Gupte looks a new girl in "Old and New", a social picture of Famous Arun.

Even Mr. Y. A. Fazalbhoy does not probably know where the huge number of files are deposited. Our film people have closed their community shop and each one has returned to his own sausage factory to produce pictures which he says are "unique", "epic", "gorgeous", "spectacular", "startlingly beautiful" etc.

The hope that was created in the Easter of 1939 has today become a beautiful dream. The unity that was then reposed in the womb of the future is today dissipated. The promise that was given then is today not kept. The faith that was inspired then is today broken. The opportunity that was created then is today debauched. Thanks to these early monsoon frogs who assembled and made enough noise to disturb the neighbour's sleep.

Once again, Hope is on the horizon. Once again it reflects rainbow hues of new activity. Once again as journalists devoted to this industry we look forward to a new future of unity and organization. A new spark has rekindled the old flame and once again we feel that for its very existence the industry should organize itself if it is ever to take its legitimate place in the planning of our nation.

At the tea party given to Mr. Satyamurthi, Sardar Chandulal Shah has made a new promise of meeting together oftener in the general interests of our film industry. He has even promised to lead a contingent of representatives during Christmas to Madras to meet our colleagues there and exchange views with them. It is all too good to believe.

And yet Sardar Chandulal is not known to have broken a promise once given.

Are we seeing a silver lining to the dark cloud of decadence that hangs over our film industry or are we merely dreaming?

Time alone will answer the question.

Neena and Prithviraj bring new romance to the screen in "Ek Raat" a social picture of Shalimar.

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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

FIRST SENSIBLE PREMIER

As the Prabhat film "Padosi" advocates Hindu-Muslim unity in addition to its theme of loving neighbourhood the Government of Sind has directed that all its future showings in the province of Sind shall be exempt from payment of the usual entertainment tax.

This, indeed, is a high tribute that has ever been paid to a film while recognising fully its educational content. Truly, Khan Bahadur Allah Bux, the Premier of Sind, surprises people in many ways by doing and saying several sensible things, which premiers usually don't do. But this is about the last thing we ever expected from a provincial premier. We heartily congratulate him, for, in a single act of sympathy he has not only raised the status of films but has also admitted its educational influence on the masses.

This action of Khan Bahadur Allah Bux places a further responsibility on our producers. It is upto the producers now to produce pictures with high and elevating themes not only to entertain but also to instruct.

As regards "Padosi", now that its theme of Hindu-Muslim unity has received official recognition, Prabhat or some other company ought to reduce the film to the 16 mm size, make several copies and show them in every nook and corner of Sind till the message of "Padosi" is brought home to every one. That way, not only will Hindu-Muslim unity be achieved but the Congress and the Muslim League will also be convinced of the effective use of a film.

HEAL THYSELF

While every one else in the world is praising and admiring the "Love-Thy-Neighbour" theme of "Padosi" and even a Provincial Government is paying an official compliment by foregoing its legitimate tax, it seems to me that the men who made "Padosi" (Messrs. V. Shantaram, Baburao Pai, Damle, Fatehlal and Kulkarni—all partners of Prabhat) have themselves forgotten to take the teaching of the film to heart.

For a year now we have been hearing rumours and reports of quarrels between the different partners of Prabhat and we are told that some of the partners do not even speak to one another and one does not even see the others. The fact that Shantaram has been inactive for nearly a year after completing "Padosi" lends belief to these reports. If this is the case, it is a shameful state of affairs for a brave band of five persons who once began a business as brothers and comrades.

I suggest that Khan Bahadur Allah Bux should take a copy of "Padosi" and screen it in the midst of the five bungalows of the five partners and bring home to these partners its message: "Love Thy Neighbour".

Either these Prabhat partners are all hypocrites who only want to make money by preaching big things to others or if they believe in what they preach, it is necessary that they should practise what they preach.

For the present I am just touching this subject to show the partners how I feel about the whole affair. But one day I may dynamite the dam of silence. Before that, I would like to see peace and love restored in the Prabhat family, of which I have also been a member for years.

Back again with Ashok Kumar and back to back, Leela Chitnis faces her old fans in "Jhoola" a social picture of Bombay Talkies.

READ-what your favourite screen ★ star says about NAILA Beauty Aids

THEIR EXPERIENCE—YOUR GUIDANCE

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G. D. Garud, Yeotmal, for Berar.
Nagpur Gramophone House, for Nagpur.
B. Rex & Co., Lahore, for Punjab, N.W.F.P. and Kashmir State.

The ever smart Madhuri comes once again to the screen in "Sasural" a Ranjit comedy.

To Shantaram, the creator of "Padosi", my advice is "physician heal thyself."

BAD NEWS TO READERS!

Printing "filmindia" is becoming increasingly more difficult every month. The cost of paper has gone up exhorbitantly high and printing charges are keeping the paper vicious company. Every month, there is a clamour for copies from almost all stations and nowadays people have started writing to us threatening letters.

Well, at the present price of eight annas per copy we cannot supply a single copy more than what we are doing at present. And for the last five months we have been losing constantly on this business of publishing "filmindia".

Believe me, no one is making profits in this game. It is all due to the war and we did not start the war.

It has therefore been decided to solve this problem by raising the price of a single copy. This is bad news to the readers, but if they wish to continue reading "filmindia", they must contribute a bit to the cost of this war.

With effect from January 1942, the price of a single copy of "filmindia" will be 12 annas inland and 2 shillings foreign. Annual inland subscription will be Rs. 8|- post free and the annual foreign subscription will be 18 shillings. We hope we do not have to increase the price again and that the War will be over soon, to enable us to revert to the present price.

LANSING AND IMPERIAL

The Imperial Cinema seems to be gradually realizing that competitive and competent showmanship alone will survive in these times.

We understand that to meet a long desired change, they have now fitted up their theatre with Lansing, the living sound.

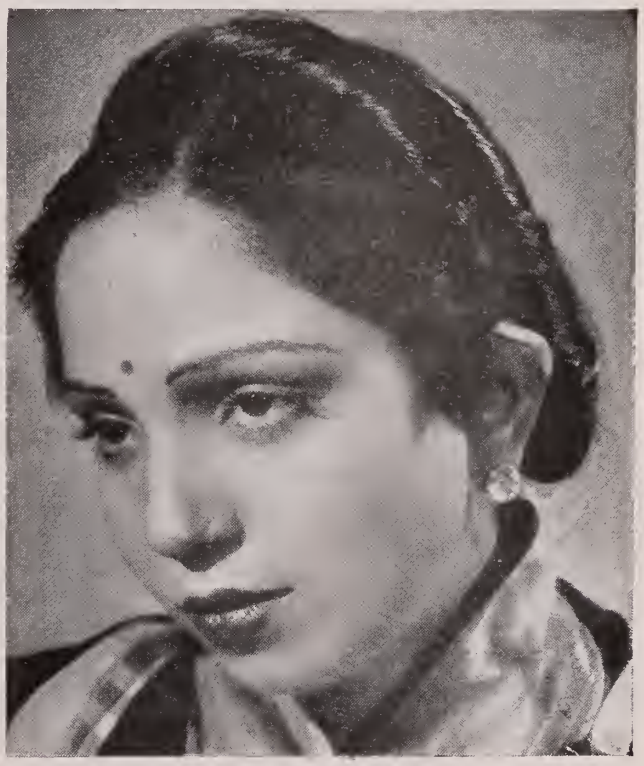
It is the Metropolitan model of Lansing equipment that is supplied to this theatre and incidentally this model is the first of its kind imported into the country by the International Talkie Equipment Co.

We hope that the Imperial Cinema people will continue to make other improvements which are so badly required in their theatre and thus provide the cine-going people of Bombay with a really first class cinema.

Their choice of Lansing Metropolitan Sound Equipment has already proved popular.

BRAVO PRABHAT !

It is reported that Director V. Shantaram of Prabhat has been appointed by the Government of India as a Producer to the Government of India in place of Mr. Alexander Shaw. It is understood that in view of Mr. Shantaram's unique position as India's greatest director and as Prabhat's partner, the Government of India have offered to pay him an honorarium of Rs. 2,500/- per month and yet allow him to attend to the studio work of Prabhat during spare time. But actually Shantaram will be able to do very little work for the Prabhat Studio and the Company will have to sacrifice a number of big productions scheduled last year. It is indeed a big sacrifice for a studio that its ace director should be



As a heartless vamp, Veena gives a very splendid performance in "Kasauti", a National picture.

Science Brings to life music that was dead !

INDIA'S CLASSIC MUSIC IS A HERITAGE OF POSTERITY — TODAY SCIENCE HAS MADE IT POSSIBLE TO REVIVE THE MUSIC OF THE OLD MASTERS !

N 25782 { हमारा जोबन बीतो जाय—भैरवी
बलमारे चुनरीया मैका

N 25783 { कर ले सीनगार — आसावरी
येरी अब — यमन

PEARA SAHEB'S GOLDEN VOICE COMES BACK FROM BEYOND TO BURST OUT AGAIN IN AN IRRESISTIBLE MELODY.

HIS MASTER'S VOICE

RECORDS WHICH SELL THEMSELVES

spared for other work in these days of severe competition.

In giving their best man Prabhat has done something really unexpected. What a splendid contribution to India's War Effort! Only Prabhat could do it.

This splendid gesture of Prabhat ought to be an eye-opener to other Indian producers and distributors of foreign films in the country. So far not one of them has contributed materially to India's war effort. On the other hand they have fallen over one another to snatch small crumbs of production work which the Film Advisory Board keeps on giving them, probably to promote general good-will.

People in the industry must now understand that we are passing through a very grave crisis. The monster shadow of that little German wall painter is darkening the threshold of our homes as well as those of others in other parts of the world. The danger is coming home fast and sure and what is our film industry doing about it. Nothing so far, beyond a lot of talk and a few abortive meetings.

If it is agreed by every one, even by the extreme political opinion in the country, that the British must win the war whatever our place in the ultimate world order, why is our film industry not doing anything about winning it seeing that our film people have a very powerful weapon of propaganda in their hand?

When I see world-known film stars from Hollywood and England featuring in war shorts and lending the weight of their stardom and popularity for war propaganda, I feel like asking our film stars: "What part do you play in this war?" Only the other day I saw two war shorts with commentaries by Leslie Howard and Lawrence Olivier. When these big stars sacrifice their time and work to do this, what is wrong with our Motilal and Chandramohan whose beautiful Hindusthani diction would hold our audiences spellbound.

Naseem, charming and beautiful as ever, thrills again in "Ujala", a Taj Mahal picture.

Vasant Thengdi and Vimal Sardesai seem to have something common between them in "Municipality", a Brilliant picture in Marathi.

Why don't Devika Rani, Madhuri, Naseem and some of other box-office stars lend their name to some war films and draw huge audiences to make our war propaganda a success?

If these stars lack the social conscience for this work, the Government should certainly know other methods of making them work. Are we at war or are we at play? And what the hell for is the Government dilly-dallying in these times of emergency?

We hope that Shantaram, now that he is in charge of war film production, will call upon our leading stars to contribute their share of war effort.

That is the only way to conduct this war, in a common sense, practical way, if we are to win it.

CORRESPONDENTS WANTED

"filmindia" requires reliable local journalists from Lahore, Calcutta and Madras to report local film news and send film reviews of local productions in Punjabi, Bengali, Tamil and Telugu. Only experienced journalists need apply. Payment according to quantity and quality of work. Write to: The Editor, Filmindia.

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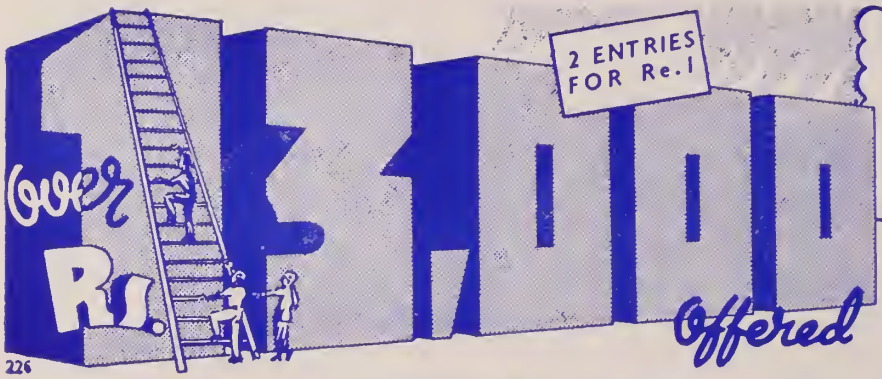
NEENA—

Mysterious and exotic, she comes to the screen with charming smiles and eloquent tears to win a million hearts in "Ek Raat" a Shalimar picture directed by Mr. W. Z. Ahmed.



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"COMMONSENSE CROSSWORD" No. 226

Climbing to the top of fortune's ladder may seem beyond the power of the average man—but only to those who are not *Commonsense Crossword* enthusiasts ! Climbing to fortune the *Commonsense Crosswords* way is within the power of all who can read and understand these words. A prize of Rs.8,000 would be a good start, you will surely agree ! It will be yours if you enter the best attempt at the puzzle below—unless, of course, you prefer Rs.7,000 cash down. A further Rs.5,000 will be shared by Runners-up ; and besides, there are Extra Prizes for those who make even four mistakes. But practice on the Square below will help you, as nothing else can, to be All Correct !

CLUES ACROSS

1. Those this consistently in *Commonsense Crosswords* are those who study the Clues most carefully
5. False
9. To make void
11. To prosecute
12. Jumbled spelling of *panes*
14. Tavern
15. A gift
18. At large boys' schools there are generally one or two these who are widely detested
21. Even light blow on this is apt to be extremely painful
22. How rarely is any person completely satisfied with his this
23. Usually it is much more difficult to this a person than fiction makes it seem
25. Having to endure one for long is apt to be very trying
27. Often much less charming when very near at hand
30. Preceding
32. Alas ! the outlook of many legislators seems to be insufficiently this
34. Relish
35. Stern one usually arouses our interest
36. Unconventional one sometimes endows a man with more attraction to the opposite sex
37. Raindrop is undeniably this
38. Grain

CLOSING DATE, NOVEMBER 14th.

N.B.—The Entry Fee is Re. 1 for 2 Entry Squares. Entry Forms will be published in the *Illustrated Weekly of India* of November 2nd.

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ONLY ENTRY FORMS CUT OUT FROM *"THE ILLUSTRATED WEEKLY OF INDIA"* of November 2nd will be accepted.

CLUES DOWN

1. Sometimes very unsettling to a young man of excitable temperament
2. Wrath
3. Short sleep
4. Unsuitable
6. Reversed spelling of word meaning *to decorate*
7. Female relative
8. They are a little less unscrupulous than women !
10. Usually best met with a smile
13. Sedate
16. Jollifications
17. Series of years
19. Unworldly people are prone to exaggerate the importance of one
20. He is usually an ill-natured person who is ever ready to this at others' misfortunes
21. Young man is apt to resent being made to feel this by flirtatious woman
24. Noblemen
26. It is usually obvious when one is in the hands of a novice
28. Species of fruit
29. Most of us would rather this good tidings than bad
30. When person has this it is usually noticeable in his demeanour
31. Not in
32. Misery
33. Big one is apt to intimidate person unused to it

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. Prabhanjan (Benares)

We are anxious to see Vauhini's "Devata" in the North, even though it is a Telugu picture, after reading your review of the same. How can it be managed?

I am very pleased to note your anxiety. Vauhini's pictures, though they are produced in Telugu, have got enough production excellence in them to compete in the all-India field. I wish that the Vauhini people should make some arrangements to show "Sumangali" and "Devata" all over India, at least, as pictures representative of the South Indian film industry.

Maganbhai Patel (Mombasa)

We have not yet seen that famous picture "Pukar". What do you think we should do?

Invite Sohrab Mody to Africa and you will have seen both "Pukar" and "Sikandar".

Is it a fact that Kishore Sahu and Snehaprabha have taken a divorce?

Not yet. But as both are in Bombay at present they might do so.

Bhuwan Ranjan (Patna)

Why are the Bombay Talkies asking Ashok Kumar to play the hero in every picture?

I don't think Ashok is becoming boring, as with every picture he is improving and looks a new Ashok. However, I think, he is being given a long rest after "Jhoola".

R. Venkatpati Rao (Mopidevi)

Please tell me all that you know about Shantaram.

I am sorry I can't tell you all that I know, but all that I could tell, I have already told.

Mool Singh (Bikaner)

Why did publicity man Bakulesh threaten "filmindia"?

Don't make me laugh. Bakulesh? Of all men, Bakulesh? "filmindia" is beyond the threats of any publicity man.

K. U. Namboodiripad (Cherukara)

How is that Mumtaz Ali has not been seen on the screen for two years and yet he holds a job in the Bombay Talkies?

Probably, because, he is a sort of a boy friend of Mr. B. G. Horniman, Editor of the "Bombay Sentinel" and therefore passively enjoys the power of the mighty pen of the great editor. Horniman and Bombay Talkies are friends and Horniman often returns the compliment by giving a special boost to the Bombay Talkies' pictures which hardly need a boost. So Mumtaz is more or less a good-will tie between the producers and the "Sentinel".

D. Satyanarayan Reddi (Chakardharpur)

What do you think of Nalini Jaywant? How do you like her acting?

Nalini is still a small kid and she has so far appeared in only two pictures: "Radhika" and "Sister". In the first picture she was wrongly cast and in the second one she did well half way. I don't think much of her acting ability and I think she will never attain a glamorous stardom, howsoever much her producers may boost her. The girl is too flabby for glamour of the screen. Her singing is childish and her diction of the Hindusthani is too faulty and provincial to help her to attain stardom. However, she looks sweeter in life than on the screen and under the chaperoning of Chimanlal Desai and Virendra Desai, we may see her on the screen for some time more, but I doubt whether she can hold her place on sheer merit.

With more beautiful melody Khursheed returns to the screen in "Beti", a social picture of Ranjit.

K. D. Bakshi (Rawalpindi)

We have so many films about the glorious past of India. What about films regarding its future?

What future has a country like India, shackled as it is at present with stupid superstitions, religious intolerance, ignorant masses, impotent leadership and foreign rule? The country has to live in its dim and forgotten past and call it glorious. And our film producers! They have no eyes to realize the present. How do you expect them to have a vision to see the future. No, my dear man, this country is going to remain cursed for a long time to come. Time moves slow in this place where people hope to improve if not in this life-time at least in the next birth. And yet we must always try to speed up the march of destiny.

R. M. Chowbal (Durban)

Where is Rama Shukul nowadays?

He is now with Ranjit Movietone working in "Mehman", a social picture and boy, I am told he has done well in it.

Prem Kishore Agarwal (Hathras)

Is Romola a pretty girl to marry?

Romola is no longer a girl. She is a star and stars are altars of public worship. Yes, she is pretty enough for a marriage, but I doubt whether stars make good house wives. I know of none yet.

Kalim Ghaffar (Bhopal)

Is Charlie a Hindu or a Mohamedan?

Charlie is a film actor and a good comedian at that. And that's all that matters to me.

M. Fazlul Huque (Hyderabad)

Is it true that "the world's greatest actor of all times is Chandramohan?"

Tell me, when did you meet Chandramohan?

K. S. Komalsingh (Shindkheda)

I want to write to Miss Sumati Gupte?

Motilal annoys Madhuri for the umpteenth time in "Sasural", a Ranjit comedy.

Here is something in suspense from "Vana Mohini", a picture from the South.

Do please! Her address is: care of Mr. Bhal G. Pendharkar, Famous Arun Film Co., Poona.

Dinkar Mudbidri (Nasik)

Don't you think that Wadia's "Rolls-Royce-ki-Beti" may fetch a fabulous price during these days of petrol rationing? She seems to start with a mere kick.

Not with a mere kick. That box of tricks requires Nadia's kick and that kick costs Rs. 1500/- a month.

Rajendra Prasad Jamuar (Gaya)

I find that Kanan Devi is growing bigger and bigger everyday. Why don't you prescribe some reducing pills to her?

I don't want to waste any pills on her. Even after reading my reviews of New Theatre pictures if she can be that stout, no pills in the world can have any effect.

B. S. Gupta (Gaya)

Is Leela Chitnis a dancer also?

That's what Zabak told us in his publicity campaign of "Kanchan". The damn liar.

Kindly let me know who has earned more name and fame between Snehaprabha and Nalini Jaywant?

Snehaprabha has a greater reputation than Nalini who is yet a mere kid.

Basiruddin Ahmed (Dacca)

Where is Ram Bagai these days?

In Hollywood—star gazing and munching hot dogs.

Miss S. Bannerjee (Saharanpur)

When is Sadhona Bose coming on the screen next?

After "Raj Nartaki" she returned to Calcutta and I have no news of her. Neither she nor her husband has written to me and I really do not know what they are up to.

Venkatrao A. Hattiholi (Kolhapur)

Is Director Winayak one of the best directors in India?

One of the second best to-day, though at one time he almost threatened to compete with the best. The value of a director fluctuates with the quality of his work and recently Winayak has been making more often a fool of himself than otherwise. When I say this I have his last picture in mind—"Amrit".

A. B. Nath (Ranchi)

I want to know the home address of Leela Chitnis?

It's no use, boy. C. R. Gvalani is always there and he is moreover, her husband.

R. K. Varma (Drug)

Have you seen any picture more than a dozen times?

Excepting "Khazanchi" I have not seen any picture twice. The first time I saw "Khazanchi" to review it. Six months later, I saw it again to find out what exactly was wrong with it seeing that it was breaking all previous box office records. I also saw a number of producers and directors noting down the mistakes of "Khazanchi" for repetition in their own pictures.

Ismail Sacoor (Pietermaritzburg)

I am very anxious to act with Renuka Devi. Could you give me an idea as to how I should proceed?

You must flirt with Renuka's husband, who is a police superintendent. Then this police guy flirts with the idea for some time. But during this time Renuka herself makes a decision. So, you can see your difficulties with a family like that.

M. Ratnakar Rao (Mangalore)

There are so many stars nowadays and some of them are not even stars. They are like "planets"—is it not, Mr. Patel? And the planets think you are a "Saturn"! H'm!

H'm, lad. Aren't you very clever? You must be surprising even your parents. Do you? Where the hell did you learn astronomy? Really, they should call you the Mangalorian Newton.

Miss Susheela Wagle (Bombay)

Do the renowned film actresses get jealous of one another?

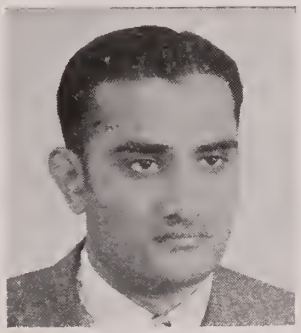
Why should they? There are enough chances enough money and enough boys seeing the small number of girls working in this industry.

The Last Five Prize Winners

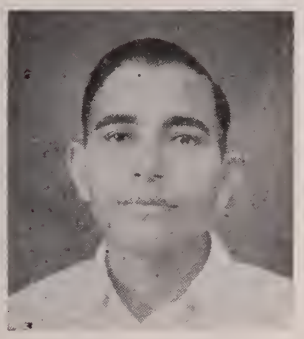
We are pleased to announce here the names of the lucky prize-winners whose answers in the Readers' Research Questionnaire were considered as highly commendable by the Editor.

Miss Nelon Purmasir,
17, May Street,
Durban.

Miss G. K. Suleman,
P.O. Box No. 1158,
Nairobi.



A. K. Bharmal,
P.O. Box No. 9,
Tanga.



M. R. Patel,
Post & Telegraph Dept.,
Mombasa.

M. A. Adam,
328, Boom Street,
Pretoria.

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The	NISHAT,	Cawnpore;
The	PARAMOUNT,	Karachi;
The	EMPIRE,	Poona;
The	REGENT,	Lahore.

NATION'S DOR SCREEN'S STAR PAIR

RANI *and* ASHOK KUMAR

Suresh, P. F. Pithawala, Fatty Prasad, Gulab, David.

Would You Step Into The Movies?

Mild and Mad Methods Discussed!

You want to be a film star, so you dream about it all night and half the day, and sob into your pillow because your dreams don't come true.

You have no letters of introduction to people of influence and you just haven't the energy to work your way up as an unimportant extra. The fact is, you want to be a star straightaway but you don't know how.

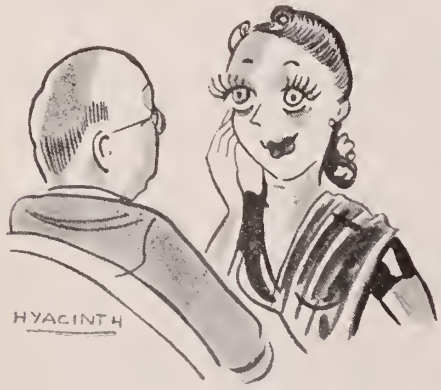
Well that's just too bad because we don't really know how either. But let's go into a huddle and with our combined brain power work out a plan.

As a first step you must get to know all the leading lights of the industry. Now you don't want to force yourself on them. No one likes to be bullied into giving a job. But how can you meet them you ask? Well you can always meet them socially at the C.C.I. where you'll surely find them gathered together.

If you are not exactly poverty-stricken then become a member of the club but if the proverbial wolf is knocking at your door then get a friend to invite you there. You haven't a friend who is a member? Well then, this particular get-into-the-movies-quick plan is not for you.

APPARENT INDIFFERENCE

For those who have got into the club their campaign is just beginning. Now starts this business of actually meeting a director. For a girl this should be easy. But just getting to know a director won't get you a job. You've got to attract him, "bowl him over," "knock him cold," make him think you are just the girl he needs for his next film.

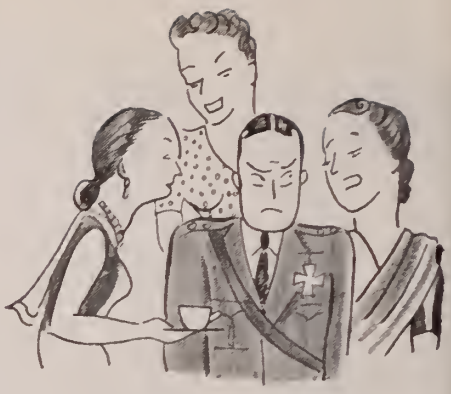


Your first impulse will be to turn the full battery of your eyes on him.

If you are too too beautiful for words he'll probably notice you right away and then you've got to exercise a little self-control. Your first impulse will be to turn the full battery of your eyes on him and gurgle "I'm just dying to be a star." But what you've got to do, milady, is to appear a little aloof, a little mysterious and when he says "Have you ever considered going on the films?" You'll say "Frankly no, but it might be amusing." Despite this apparent indifference you'll take good care to get down his address and go to see him while he is still under the spell of your beauty.

Make a sensational entrance into the club by appearing with a leopard cub....

If you are a man or a not-so-beautiful woman then your approach must be different. Aim at being spectacular. Make a sensational entrance into the club by appearing with a leopard cub you've hired from a circus or walking in on your hands. People will probably think you a likely candidate for a mental home but what does it matter as long as you are the centre of attention and are labelled different. Any film magnate who happens to be there will surely say to himself "That man is either crazy or he's a born comedian."



Then all the nice society ladies will give parties for you....

THE CRAZY ANGLE

Nonsense, you say. You'll never do anything so foolish. But you'll probably do crazier things on the films so why not get in a little practice right away.

Anyway here's another approach for you to try. Everyone knows it's easy for a person who is already front page news to become a star. Remember how Frank Corrigan was made the hero of a film after his crazy Atlantic flight. So all you've got to do now is to get into the news.

You could for instance win a V.C. Then all the nice society ladies will

(Con. on page 68)

Use a little Al Caponic pressure to make him sign that contract.

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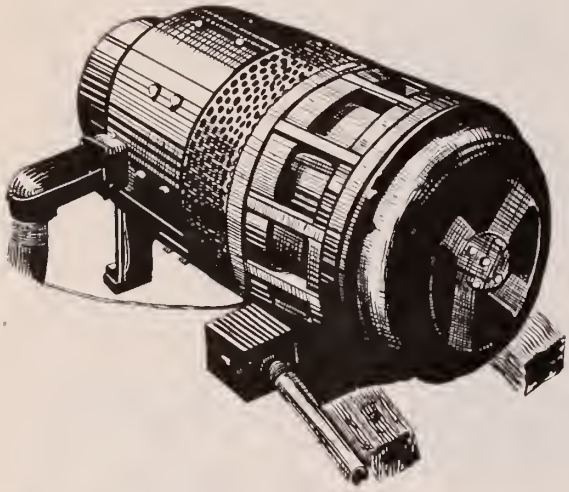

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Born Slaves But Let Us Not Die Slaves!

Mr. Satyamurthi Hits All Round

Sardar Chandulal Pleads Guilty!

The offices of "filmindia" looked like a miniature Motion Picture Congress on the 14th October, when Editor Baburao Patel gave a tea party in honour of Mr. S. Satyamurthi, M.L.A. (Central), the Deputy Leader of the Congress Party in the Central Assembly. All the leading producers, directors, technicians and stars were present and nearly a dozen studios had to be closed at mid-day to enable the people to attend the function at 4 p.m. Sardar Chandulal Shah presided.

NOW A COTTON MAGNATE

Welcoming Mr. Satyamurthi on behalf of the industry, Sardar Chandulal thanked Mr. Baburao Patel for giving every one an opportunity of meeting the venerable guest after two long years. Deploring the lack of progress after the first Motion Picture Congress the Sardar said "I do not know who is to be excused and who is to be accused. But I can tell you this much that those who want to avoid the share of responsibility point their finger only at me, though I am out of it. I had done my duty and although I plead guilty to some extent my defence is that I am no longer a film magnate. I have become a cotton magnate. I can tell you today that cotton is being quoted at Rs. 202-8, yesterday it was Rs. 213, and whether it will go down or up. Some people now think that in view of cotton taking a greater part of my time, I am better out of the film industry. I feel that atleast now that we have met again we should do something. You know that I have always been an advocate of this industry of ours. On behalf of the producers and distributors I can give an excuse that they are all very busy men and they cannot do anything all by themselves. We are charged with being lethargic, idle, unwilling. But if we shirk our duty we are doing harm to the film industry of which we are but parts.

PLEADS GUILTY

"Just now Mr. Satyamurthi asked me a question as to what had happened after the Film Congress held two years back. This gathering has given us the opportunity to put to ourselves that question and to answer it also as to why the idea of co-operative effort in a common cause which was behind the Film Congress was not kept alive and why we did not build more on the foundations which we had laid in Bombay under the able guidance of Mr. Satyamurthi. Let me anticipate the answer and accuse you all and accuse myself as well and admit that we have not done anything. We have done nothing to carry out the several big resolutions of the Conferences jointly or severally passed in the general interest of the film industry. There was an effort in Bengal to hold the second Indian Motion Picture Congress but it did not materialise. There was also some attempt at Lahore in that direction but the result was but a small gathering and nothing to be proud of. Mr. Satyamurthi passes through Bombay

A general view of the crowded Tea Party which Mr. Baburao Patel gave in honour of Mr. Satyamurthi at the new offices of "filmindia" on the 14th. October 1941.

Bewitching JYOTI who has by her sublime music and graceful actions won applause and esteem of Bombay's cine-enthusiasts

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"We are born as slaves, but let us not die as slaves" says Mr. Satyamurthi at the reception given in his honour. From left to right: Mr. Dhirajlal B. Desai (President B.P.C.C.), Sardar Chandulal Shah, Mr. Satyamurthi and Miss Gohar.

twice a year and Baburao I am sure will give him two parties every year. Even then I am afraid there will be the same excuses from us.

"We must now think over the matter with a little more seriousness. Take for instance this rationing of petrol. What have we done to tackle this one minor question? Nothing! I cannot give a better account of myself than by pleading guilty. But still you can do something by meeting at various places, in smaller groups if not bigger, and produce successful results. Our film industry is exacting in labour, sweat and toil from its devotees and gives them no leisure. It is in our own interest to meet often, to engage in building up a united front that we may get a fair treatment from the Government of India and everybody else. Mr. Satyamurthi had suggested that a select body of the film industry may proceed to Madras during X'mas to confer with our Madras Colleagues and I endorse the suggestion heartily. If only Mr. Satyamurthi can persuade us to go to Madras in a small group we shall be starting again in Madras the work which we had left unfinished in Bombay. I thank Mr. Baburao Patel once again for giving us all an opportunity to meet together."

FOLLOWING THROUGH "FILMINDIA"

Rising amidst deafening cheers Mr. Satyamurthi said "One of the few journals that were allowed to be read by me in jail was the 'filmindia' and through it I have been following the fortunes of this industry with great leisure. I have come out a few weeks ago. I have many other things to attend to. I am always fighting somebody or other. But, busy as I am, let me tell you that my interest in this industry and its future grows as the years go by. I am very happy to learn from Mr. Chandulal Shah a fact which I know otherwise also that the industry despite the war is doing very well and that more and better pictures are being produced. I can testify to that as an average member of cinema audiences.

"I am glad to note that the themes of our stories pertain more and more to the day-to-day life in the various strata of Indian Society. It is also pleasing to learn that our producers are slowly coming down from mythological and romantic themes nearer to real life problems.

NOT BREAD ALONE

"I am very grateful to my friend Mr. Baburao Patel for having given me this opportunity of meeting you all in Bombay. I see some old faces, and some new faces. I am glad to be here. Mr. Chandulal Shah anticipated me by pleading guilty that I might spare him the accusation thereby hoping to escape a sentence. A plea of guilt may mitigate the sentence but not avoid it. There is a saying in the Bible that "man does not live by bread alone." Mr. Chandulal Shah cannot live by cotton alone; he must also produce films with the help of the numerous artists, directors and technicians and develop and bring the industry to a very strong position. First loves are always much better than second loves. I appeal to Mr. Chandulal

"I plead guilty" says Sardar Chandulal Shah at Baburao Patel's tea party to Mr. Satyamurthi.

Shah to desert cotton and return to his first love, the Film Industry. His place is definitely in the film industry.

"Now the last Film Congress was held in Bombay with all pomp and splendour to the accompaniment of trumpets; nothing was lacking; there was enormous propaganda and publicity and my friend Mr. Prithviraj, over there, who was in charge of the artistes' section also gave us delightful melodies from the various stars.

"We passed very many good resolutions. We discussed every item in detail for full three days and we even quarrelled to give reality to the proceedings. And what has happened after that? I warn you against neglecting yourselves. You will not get a fair deal whether from the Government or from any other quarter unless you are organized and you learn to put a united front. What, on the contrary, has actually happened is that we have begun each to blame the other. Even as the saying goes "Each man for himself and God for all." In unity lies the solution. It is in your own interest, in the interest of the Indian film industry.

Here is Rita Carlyle in the midst of some of them at the Tea Party in honour of Mr. Satyamurthi. Left to right: Sardar Akhtar, Mrs. A. R. Kardar, Miss Carlyle, Miss Naseem and Miss Flo Gubbay.

A FREE INDIA

"India has a very great future before her and the Film Industry has a great part to play in the cultural and social advancement of India. We have been born as slaves; let us not die as slaves. Let me tell you, that this War will be over one day and much sooner than the most optimist amongst us believe, India will be free. She is bound to be free. A free India will enable the Indian Film Industry to develop to its fullest extent and be a powerful instrument for national unity and national progress.

"There is something more than the mere spirit of the market place in the numerous technicians and other workers of this industry. I still want better pictures and more patriotic pictures which would make the authentic voice of free India heard throughout the world inspite of censorship and the existence of a foreign Government. You have got to see that the problems which cannot be solved with the help of the Government, are solved with the help of the public. Believe me, the public have always been anxious to co-operate with you. No one, man or woman, likes to miss a good picture. Your help is most essential.

"I know the Government of India. They are not a very grateful people. They have no imagination but they can do the day's work. They need our co-operation, and take it rightaway from everyone right from A to Z and they will then offer nonsense in return. You have, therefore, to act in co-operation for your common requirements like cheaper and sufficient raw films, more equitable customs duties and machinery, more adequate supply of petrol and other necessaries.

"Believe me, nothing, nothing can be done unless you unite.

"Only co-operation produces success. The busiest man can always find some time for some good public work. I am not talking of any philanthrophy. It is for your own existence—of the Indian film industry. You are the trustees of the future growth of this film industry and you should help us by producing better pictures. I personally endorse Mr. Chandulal Shah's suggestion. It may be not quite so easy to convene a

Baburao Patel seems more attentive to the ladies. Here he is seen speaking to Sardar Akhtar and making Mrs. Kardar laugh.

huge conference on the lines of the last Congress held here. But still a select body of producers, distributors, directors, artistes, technicians and others can proceed to Madras during Christmas to confer with your South Indian comrades. You will get the maximum publicity possible in the newspapers, and let me tell you, they are all very anxious to see you, to extend to you every possible co-operation in the matter of publicity or otherwise. And thus you can all unite and succeed in evolving a common scheme for achieving success so that the Industry can make the authentic voice of a free India heard."

BABURAO PATEL REPLIES

Thanking the distinguished guests for the splendid response given to his invitation Mr. Baburao Patel said: "As a journalist I am a spokesman of the industry. It is my job to propagate the different activities of the people in the film industry as it is my duty to fight for securing for it privileges and reliefs which are so badly needed today in every department. I have been doing my bit, as well as I can, but to do more I shall require the united backing of the whole industry.

"But I am sorry to observe that this united backing is not there. At the last Motion Picture Congress people fought to pass several pious resolutions but now I find that none of them has any fight left in them to carry those resolutions into effect. In this industry people promise very easily but later on they don't worry about fulfilling those promises. After the last Congress they closed the community centre and each one ran back to his own shop to chase individual profits forgetting that on the good of the community in general depends the progress of the individual.

BLAMES SARDAR CHANDULAL

"And yet for all this I blame one man. Sardar Chandulal Shah. He is the one man in the industry, who because of his intelligence and competence and financial position, can deliver the goods. If the Sardar wills it, the industry can still be properly organised and stabilised. I appeal to him to put his shoulder to the wheel again and take us all out of the bog of decay for a period of five years more and then if he wishes, leave a well organised industry in youthful hands.

"Once again we have promised to meet in Madras for the general welfare of the industry. It is again a new promise. Sardar Chandulal has been the first one to promise. I know that nothing will happen. Nothing ever happens in this industry. I know my industry and my producers better than any one else. I have been with them for twenty years. And yet I would like to be surprised—at least once—this time."

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THE SEASO
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DAMLE,
FATEHLAL
& RAJA NENE
IN ITS 2ND Month At CE
BOMBAY
and PRABHA
A "Famous Pictures Lt

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THAN FICTION !
RE'S TRUTH HISTORICAL AND
CHOLOGICAL
RE'S A MIRACLE THAT PROVES
AT FICTION IS BUT A PALE
ADOW OF LIFE.
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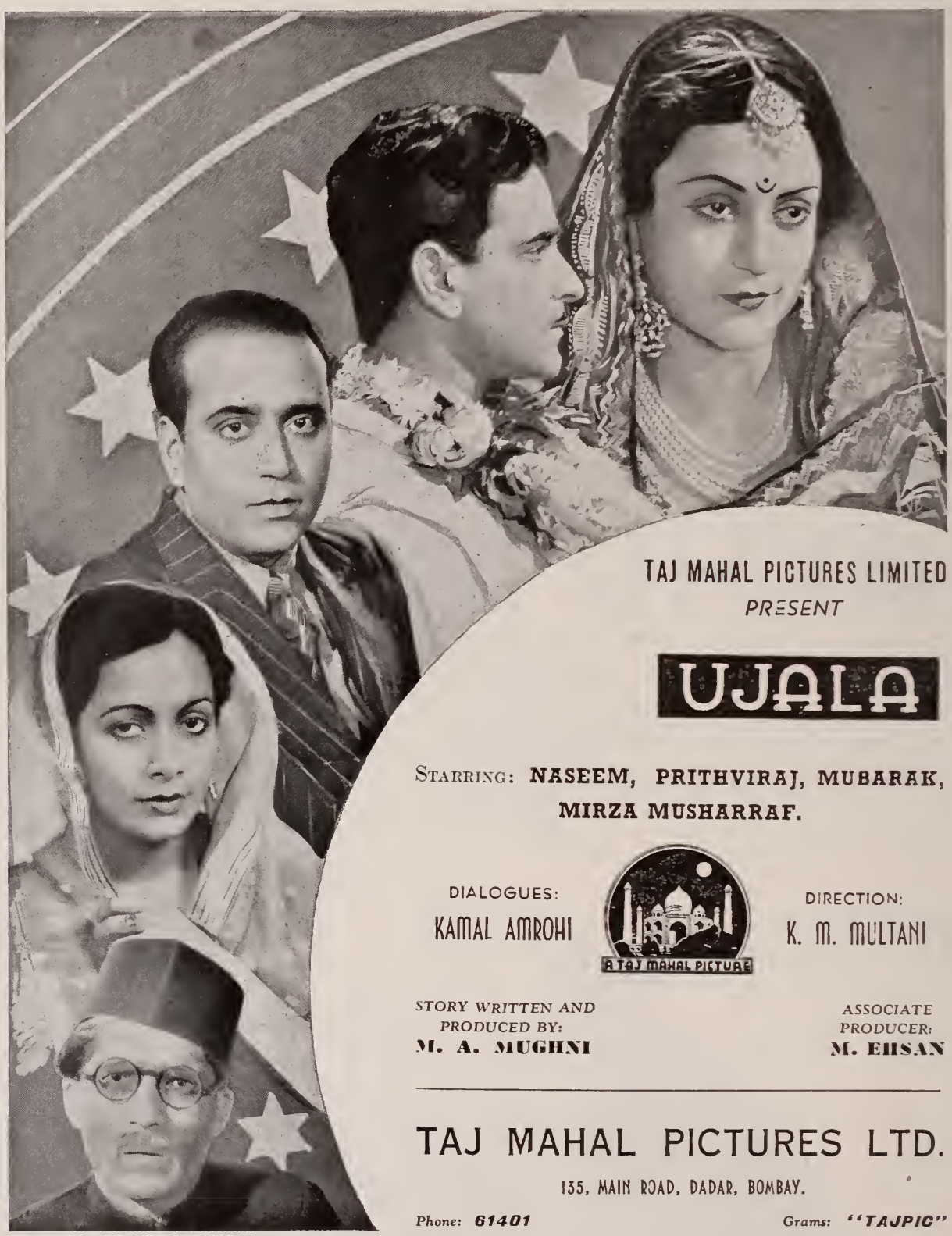

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An Englishman Threatens An Indian!

Mere Bluff But No Guts!

Ever since we launched an agitation against the appointment of Mr. Alexander Shaw as a producer to the Film Advisory Board, we have been receiving several verbal, telephonic and written threats from Englishmen residing in India. Midst these threats and abuses from such quarters we continued with the agitation till an Indian has been appointed for the said post by the Government.

We reproduce below a typical letter from a typical Englishman. His name does not matter. By any name, he still remains an Englishman, the white ruler of India. The gentleman is not in any way connected with the film industry and his audacity, therefore, in threatening us, is all the more presumptuous. We also reproduce our reply to the gentleman, who, on receipt of our letter, thought discretion to be better part of valour. The Editor.

13th August 1941.

Dear Mr. Baburao Patel,

I cannot compliment you on your editorial, nor on the choice remarks added to it on page 9 on the subject of Alexander Shaw, who has, as you know perfectly well, been trying to do a difficult job under considerable difficulties which are not all of official making.

A common world tradition in journalism, even in America where comment is exceptionally free, calls for a limit of "fair comment" and shows leanings towards constructive criticism. Venom such as you have seen fit to employ is not considered to be journalistic good manners, and it is usually taken as a confession of actual incompetence on the part of the journalist both as a writer; since he can barb his darts more effectively without the aid of personal vilification; and, if he be a writer on a technical subject, then also as a technician, since he does not need general abuse to assist him in his pulling the subject to pieces.

The first of your apparent objects, to secure that Alexander Shaw leaves this country according to schedule, would be better served by a reasoned and detailed criticism of at least one of his productions. The second of your objects would be better achieved by your occupying the same space in your paper by a repetition of the slogan: "Please Government, do give Baburao Patel the job."

Coy and charming as ever, Meenaxi, the heart-ache of thousands returns to the screen in "Sangam", a social picture of Navyug.

Whatever or whoever will you find to write about when Alexander Shaw leaves this country? However hard up you get, I would suggest that you do not treat this as a challenge to try your hand on my (supposedly) humble self. I am not so agreeable as Alexander Shaw.

BABURAO PATEL'S REPLY

14th. August, 1941

My dear Mr.——,

Your letter of the 13th. complaining about my writings about Alexander Shaw is more bitter than the subject matter of the complaint.

Probably, the Englishman in you is excited and you give evidence of it in the words *"I am not so agreeable as Alexander Shaw."* Am I to take that as a threat?

Well, to me threats and compliments, all, come in the day's work but for a man in your responsible position to be so impulsive does sound a bit amusing. The Khadi which you sometimes wear merely seems to have covered the skin and not gone beyond. Do Khadi wearers threaten people? Hasn't Khadi become a symbol of non-violence though its use is primarily intended for the benefit of the village workers?

Your criticism of my writings would have gained more weight in my estimation, had you also not written *"Please Government, do give Baburao Patel the job."*

In writing those words, you do me a grave injustice. I am a journalist and critic and journalism is a career. Do you think, I would leave my present career and take up a post under the Government and lose all individualism? No, I have some common sense still left.

You are entirely wrong in thinking that I am attacking Alexander Shaw personally. It is not so. On the other hand, I think, Shaw himself is a very agreeable person to develop a social contact. If Shaw's name had been Smith, I would have just as well criticised the appointment.

My difference with the Government is on the point of principle.

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On the 14th October, Mr. S. Satyamurthi visited the National Studios Ltd. Mr. Y. A. Fazalbhoy is showing him round. Messrs. Mehboob and N. R. Desai, Production Chief, are walking behind.

While I want the Government to prosecute their war propaganda assiduously to help us win the war, I would like to see them employ Indians for the jobs. If, however, Shaw had brought to India some expert knowledge which was not available in the country before, his appointment could have been condoned.

But after seeing what Shaw has turned out, one must admit that better stuff can be produced in India without Alexander Shaw.

Under the circumstances, where is the earthly necessity, of having a foreign expert? Any Indian film director can turn out the stuff which Shaw has produced and the Government can do it in less expense.

In writing, *"Shaw has been trying to do a difficult job under considerable difficulties which are not all of official making,"* you reveal intimate knowledge of his difficulties. Probably, as a friend he has recited some to you. But you may take it from me that in the production of documentaries for which Shaw was brought, there are no difficulties which cannot be overcome with a little tact. Besides, almost all the studios in Bombay, placed all their resources at Mr. Shaw's disposal and every technical help was given to him. The idea, probably, was to make the best of a bad job.

But after all this, what did Mr. Shaw turn out? "Cavalry Of The Clouds"! Do you frankly think, this picture is worth all the row?

As regards the sermon you have given me on the ethics of journalism, I appreciate the same. Your sermon contains your view point and I don't dispute your privilege to air your opinions. I only hope that you will follow your own ethics when, someday perhaps, you yourself jump into journalism.

You flatter yourself by thinking, in the last para, that your letter hits me hard. Not at all. On the other hand, it amuses me. I don't take challenges, I don't give challenges, nor do I threaten. I just do my work as best as I can. Sometimes I do commit mistakes, but people read me nevertheless, as you have been doing for sometime now. I do not write for my readers' approval. That will be an impossible task. I write for myself—people remember what they like—forget what they don't. And some—several—write back to me as you have done.

If after the above explanation, you wish to be disagreeable, come over to my office, which is only next door to yours and there is plenty of space. We can both remove our coats and be perfectly disagreeable to each other. I will moreover treat you as a guest—being an Indian and Hindu—and may give you a chance to beat me—though I weigh 217 lbs. —proving to you thereby that I am also a good loser. But, this, on condition that we shake hands thereafter.

Rose, relaxing so charmingly, will soon be seen in "Ga rib," a National picture.

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An Englishman With A Conscience

Indians-Exceedingly Proud & Sensitive People

In a letter to the *Times*, London dated the 15th. October, Sir Francis Young-Husband, famous author, diplomat, publicist, politician, for some time Political Agent in Indore, and British Resident in Kashmir (1906—1909) writes :—

"We have blundered badly in India. While we have expressed our intention to free every other country, we have made special reservations about liberating India. And this has caused deepest resentment among Moslems and Hindus alike. Why do we hesitate? Because we fear that if we relax our hold, India will fall to pieces. But why have such fear? Indians are no fools. They have as much political and military sense as the Chinese, the Japanese and the Russians. And they are an exceedingly proud and sensitive people to whom it is galling beyond measure to be treated less liberally than we treat the Egyptians, the Syrians, the Arabs and the Abyssinians. It goes against the grain with Englishman to keep a single human being within the Empire who is not proud to belong to it.

OFFEND AN INDIAN AND—

"To myself personally, who was born in India and have for the last 59 years been closely connected with Indians, it comes as a bitter reproach that we should treat Indians as anything else than most loyal comrades and affectionate friends. Trust an Indian and he will stick to you until death. Offend an Indian and he will raise hell. Surely we are great enough people to stop niggling over this matter and do the big and gracious thing—give them a definite promise that the very year after Armistice, we will leave it to them to decide whether or not they wish to remain within the Empire. A hundred reasons may be given against this. But if there were a thousand, they should step aside by the single consideration; the good name of England. It may "lose" us India, but we shall have gained our own soul, and the soul of England is worth many Indias!"

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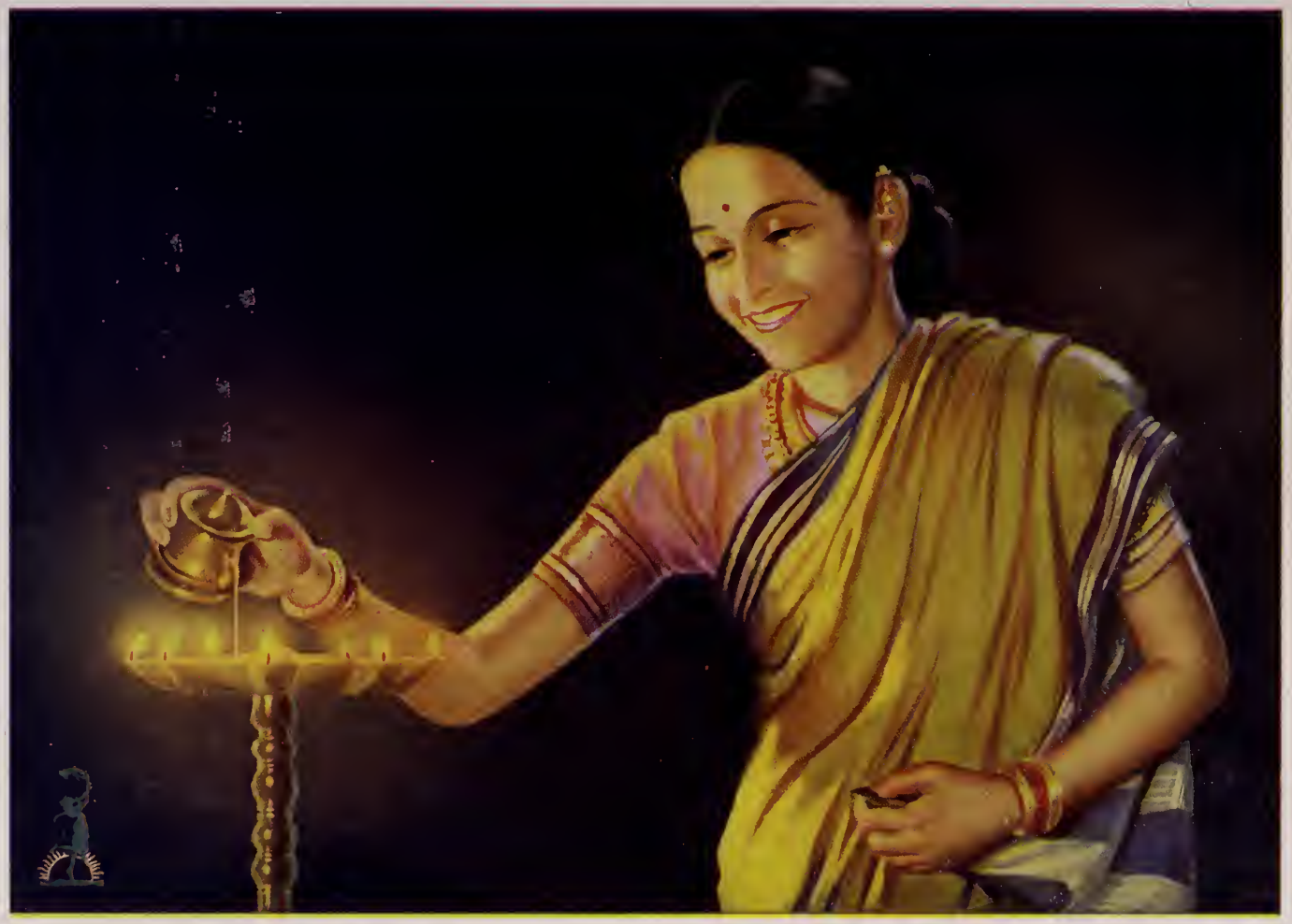

HANSA—

Prabhat have made Art their goddess. Here is Hansa flaming with the spirit of Divali. Hansa's title role in "Sant Sakhu" proved very popular.

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SHALIMAR PICTURES BOMBAY

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India's one and only Vasanti will come again to the screen in "Beti" a social picture of Ranjit.

WHY SHOULD MAN BE ASHAMED

To stay at his Father-in-Law's
If Man does not consider it
Dishonourable for the Woman to
Stay at her Father-in-Law's ?

ASKED INDIRA OF HER FATHER!

WHAT WOULD YOU FEEL IF YOUR WIFE OR DAUGHTER ASKS YOU THE SAME QUESTION?

It's a Timely Picture - the Welcome Eye-Opener to Westernised Women of India, Married, Engaged or to be Engaged !

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"TRIYACHARITRA"
FROM THE PEN OF THE LATE
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STARRING:
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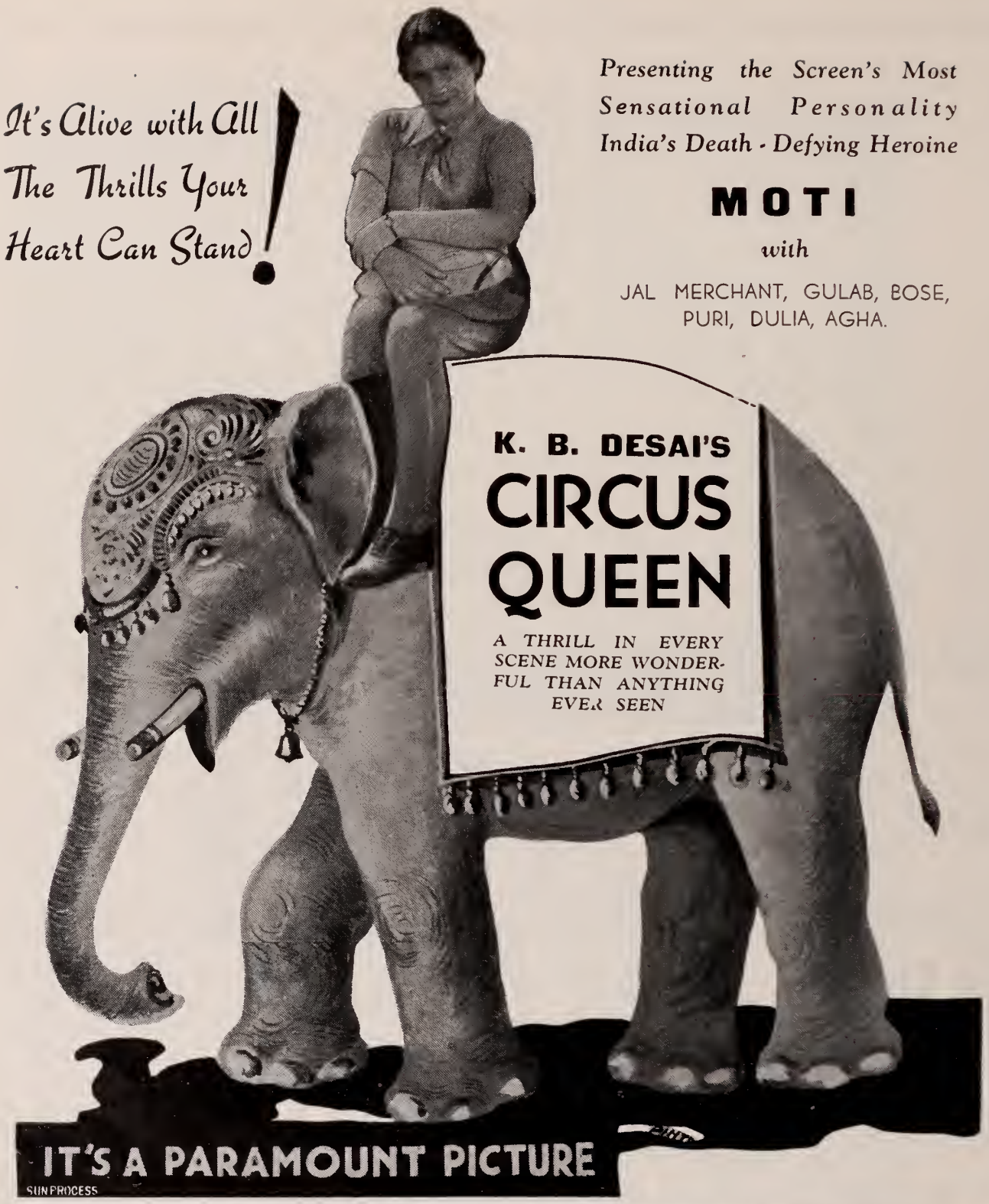

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Directed By: **BALWANT BHATT**

COMING

K. B. DESAI'S HILARIOUS

SHAIKH-CHILLI

WITH A STAR-CAST

Zabak Defends The Students—Hits Bernard Shaw—Stripteases C.C.I. Beauties—Spies on Bathing Film Actresses—Discovers Spooning Spots—And Fluctuates Star Values.

Somebody is talking through his hat! From a recent issue of a local weekly newsmagazine I have clipped this cutting: *"Slowly but surely, public opinion of the right type is hardening against the behaviour of our students."*

Typical of the times isn't it? Nasty blow to the solar plexus distinctly in line with "democratic" principles! Just imagine this columnist having the temerity to say: *"Is this the class from which India of tomorrow is to draw upon for leaders and workers? If it is, then farewell to dignity, fairplay and public life."*

Now this is something really very offensive and highly injurious to the student world of India, who time after time and occasion ofter occasion have given us ample proof of their determination to be just and free citizens of the world.

INSULTING REMARKS

In defence of Indian youth and for the sake of that same "Fairplay" of which he is so much a stickler, I feel, I cannot allow this statement to go unchallenged. It may be true that his remarks are to a certain extent justified in regard to the incident he is criticising, but to make a sweeping statement and involve the whole student body for something which a handful of rowdies did to Writer P. K. Atre—at Poona, is not only illogical but clearly indicates a mind not fully conversant with the spirit of modern Indian youth.

His remarks are worthy of some very trenchant criticism, specially so when he has seen it fit to censure and condemn a body of youth, who have always been in the front ranks in India's fight for liberty and self-respect. Moreover, I feel that of all persons a newspaperman should be the last to take up his pen to damn the Indian youth when almost every day we read reports of students being assaulted and molested by people out to damp the spirit of our youth.

HISTORIC PROTEST IN BOMBAY

Only recently in Bombay, the students gave us a heartening demonstration of the new spirit of nationalism and unity that is being born in India. The great protest which they launched against the invitation extended to Sir Maurice Gwyer to deliver the Convocation Address is something that cannot be forgotten in a hurry. In fact, I would go so far as to say that they gave us, elders, some very indigestible food for thought. In which the words that gave us a stomach ache were: "Dignity", "Fairplay" and "Public life."

The way they took the blows delivered by the police and the resoluteness with which they refused to be brow beaten must have made the heart of every self respecting man and woman tingle with admiration. They showed us with their stolidity and their patience for suffering (and mind you there were girls, too,) how true and strong the India of tomorrow will be. Each cane delivered....each cane received. Every blow felt and every blow given, sounded and resounded throughout India and the echo must have given Whitehall a shock, as, in that echo could be heard the determination of the Indian youth to stand and die for truth and right.

LATHI CHARGES

And this has definitely not been the only instance when Indian students have been brutally assaulted by the police and persecuted by University authorities. I could give you here instance after instance when students have been beaten, attacked and imprisoned when they have stood up for their rights. But of what use will it be when the whole world knows this fact. The sorry tale has happened countless times in India. Whenever Indian students have protested or revolted against something detrimental to the self respect and the honour of their country, the police have always been called in to restore "order". And in the restoring of "order" lathis, canes and rifle butts have always been used for the settling of arguments.

Tell me of any University in India where students have not been lathi-

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MAHATMA VIDUR (HINDI & MARATHI)
Starring
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2 CIRCO SPECIALS READY FOR RELEASE

SWAMI Directed by A.R. KARDAR
TULSI Directed by GUNJAL

H. P. MITRA

Jairaj seems to be at it with Snehaprabha in "The Toy" a picture of Amar Pictures.

charged? And then tell me of any other country in the world where students are so roughly handled and so cruelly beaten? You will find both these questions very hard to answer. To be candid there is no answer at all. Why then does this columnist go out of his way to damn the entire youth of a nation when that same youth has given to us some of the most glorious pages of modern Indian history?

HITLERIAN METHODS

So long as youth strives for decency and self respect nobody has the right to apply petty restrictions in a country long misused by overrule. It is the affair of the individual to define between right and wrong.

Nobody gives our youth a decent hearing. Specially, in this hapless country of mine, modern youth is not given any credit for restraint or better feelings. The authorities feel that students must be warned, watched and spied upon before they'll keep good. Frankly, isn't there something Hitlerian about this?

We've had more than enough about dictators, including moral dictators. So let's stop all this crabbing of Indian youth. Let the buds blossom. Let youth live its life. Let us not break their spirit....for in that spirit I can see the future glory of India!

TYPICALLY SHAVIAN

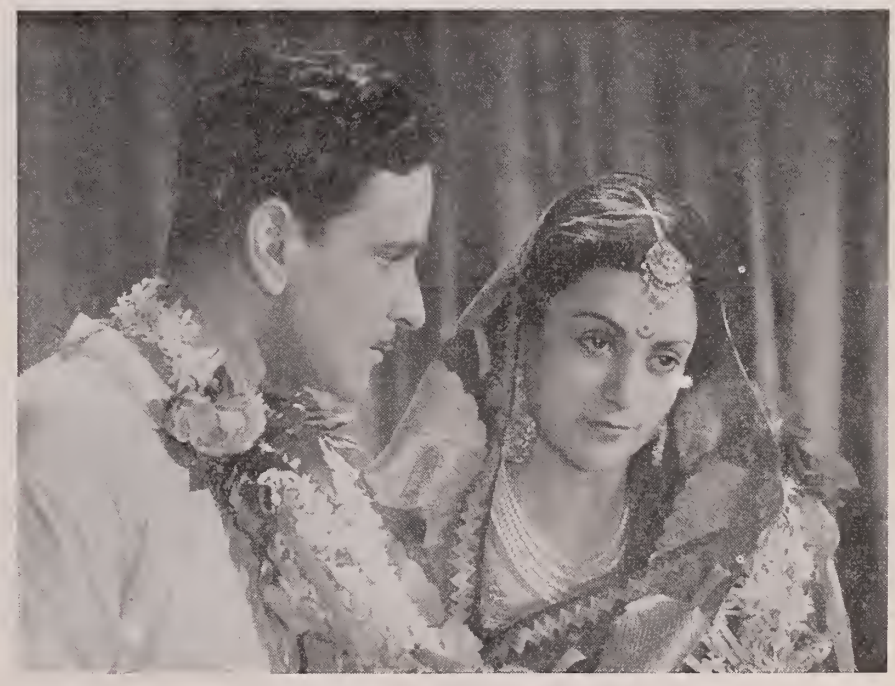
Of all the stable refuse that has been written about India I think the following paragraph by Bernard Shaw is the most putrid:

"The Indian people must be prepared for startling curtailments of their personal liberties under Dominion Home Rule. In Eire five military officers can take any Irish citizen and have him shot by court martial, and any police chief can enter a house and seize the furniture unless the occupier can prove he has not stolen it—that is, prove a negative. Such things were impossible under British rule."

However, Bernard Shaw does not know that in India today, instead of furniture, any person can be arrested under the Defence of India Rules and not given a chance to prove even a negative. Such things, I'm sure are unheard of under any rule.

MORE BALONEY

And while on the subject of Bernard Shaw, here is a paragraph from a letter he wrote to the London "Daily Herald": "England has held her hand very hard. No other country in the world would have accepted the situation. Mr. de Valera is asking Mr. Churchill to imperil his 40 million people for the sake of the mere paper neutrality of four million hostile Irishmen. Mr. de Valera wants to make Ireland another Switzerland, but it can't be done. He says that those ports belong to Eire, but the day is gone when any race of people can call



Prithviraj and Naseem make a rare team in "Ujala", a Taj Mahal picture.

Awaiting Release!

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PRAKASH'S Coming Memorable Event-

BHARAT MILAP (HINDI)

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A Page from Ramayana, the greatest epic of our religion and culture!

A Picturesque Story Of The Immortal Brotherly Love of **Shree Ramchandra and Bharat.**

A SCREEN PLAY OF IMMENSE VALUE!

Starring:

- **Durga Khote**
- **Shobhana Samarth**
- **Shahu Modak**
- **Prem Adib**
- **Umakant**
- **Chandrakant**
- **Nimbalkar**
- **Amir Karnataki**

and a host of others.

Director: **VIJAY BHATT**

CHIEF AGENTS: THE EVERGREEN PICTURES, BOMBAY.

land its own. These ports belong to Europe, to civilisation...."

AND THE YANKEES REPLY

Here is the crushing retort given by the American *Saturday Evening Post* in an editorial: "If four million Irishmen have no rights that forty million Englishmen are bound to respect, what rights have forty million Englishmen that eighty million Germans are bound to respect? If the day is gone when people may call their land their own, what is England defending and what is the war about? Thirdly, if this is liberal ethic and liberal thinking, then liberalism of this cult, as we have suspected before, is morally and intellectually bankrupt."

No further comments required from me, with India's 400 millions waiting for freedom.

In 'Jhoola", the new social picture of Bombay Talkies, Leela Chitnis returns to her rightful place.

THE RE-CREATION CLUB

Now back to the Chit-Chat Club of India and more specimens from that museum of oddities, where shameless snobbery drinks, dines and dances under the shadow of the bat, balls and bails.

Before I present you for inspection this month's exhibits, let me tell you something about the peculiarity of this establishment, so that you may the better understand why so queer and conglomerate a collection of Bombay's society bugs gather there.

According to its registration certificate the establishment is supposed to be a club for recreation purposes. If it has digressed into an asylum for re-creation pursuits it is no fault of the certificate. And if the walls are not padded it is no fault of the members, as I believe they ran short of princes to finance this all-important fixture. Anyhow, the necessity is not much felt as most people there are of the fat head quality and run very little chances of damaging their occipita.

ITS UNIQUE QUALITIES

It is not easy to become a member of this outfit as one has got to be something out of the ordinary to join the happy fold, which is almost a family affair like any present day Parsi journal. If you happen to have a wife or any other temporary or permanent female fixture she is accepted with open arms and you are presented with a chota peg. If you happen to be a member of His Majesty's Fighting Forces, whether you actually fight or not, you are eligible for temporary membership and can show a clean pair of heels when the bill collector calls for the settlement of outstandings....that stand out too damn vividly for the safety of your shore allowance.

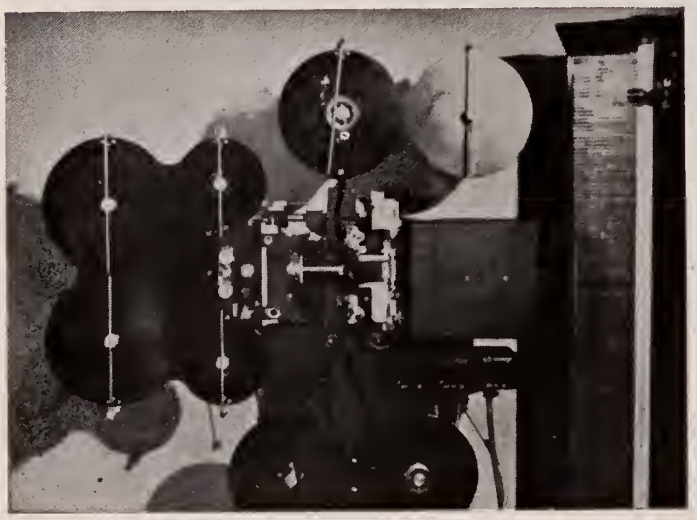
In this happy gathering a virgin is strictly a drink composed of vermouth and gin, and a pansy not always a flower. The sportsmen are of the tally-ho type and the foxes generally perfumed. The waiters look like naval officers and the naval guys return the compliment with more realism. There is a bar barred

The girl: "Come, Prince, pad the walls for us"
The Prince: "Oh, the same old cat"

THIS WONDER MACHINE——

FOR THE FIRST TIME IN INDIA—

BRINGS EDUCATIONAL AND SHORT FILMS WITHIN THE VISION OF REALIZATION



This is the Unique Bell & Howell Reducing and Enlarging Printer which reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. film from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.

LEADING PRODUCERS OF INDIA PROCESS THEIR MIGHTY PICTURES AT THE FAMOUS CINE LABORATORY——

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TARDEO—BOMBAY

Editor Badmilton: "Hullo, Miss Bu hwrinkle, I can give you a job in my office."
Miss Bushwrinkle: "Where is the job? In your lap? Tell me another, old boy. I know you."

to women to ensure members concentrating on their drinks. There are a couple of slot machines for the mentally active and a swimming pool for pooling resources. Such in brief is this club....a unique establishment for unique people.

BLACK AND WHITE

Then there is the pair known as Black and White. The "Black" being some sort of diplomat and the "White" a sort of female cockney. Both of them prefer the turf to the lounge and take full advantage of the dimmed lighting. The White's hobby is trying for the Jack-pot and the Black's just potting. It is believed that Mr. Black gives her plenty dates liberally mixed with Black and White Scotch, Black and White cigarettes and other black into white mixes.

No divorce pending here, Mr. White being on active service and ignorance being bliss.

MRS. MARINE DRIVE

Next on the list is Mrs. Marine Drive. She is in a category by herself as she is of the opinion that a squash marker can make a good marksman. The lawyer-husband, however, thinks otherwise and feels that the marker should make a good target from a range of two feet.

NO THORNS HERE

In the swimming pool, and usually found in the mornings is a prominent film actress, mother of three, who believes in exercise being good for the figure and a one-piece swim suit the best to reveal it. Her favourite sport is diving in deep water and avoiding hot. At the moment she is swimming in shallow water with an invitation to go off the deep end from a stock broker.

WHO AND WHY?

Flash! Who is the diminutive film actress with one film journalist, two producers, one cameraman and one actor to her credit, who requires one director, one sound recordist and a setting man to complete a full studio for her vanity bag.

HOPING IT'S O.K. NOW

I sincerely hope that the film actress who had quite a trying time at Juhu the other day has completely recovered from the wear and tear of the expedition.

MIRACLE FOOD

In olden days, the editorial page was meant for editorials. Now film write-ups take precedence.

Ah! Taj, what miracles are wrought with thy food!

MOONSHINE IDEAS!

You can take your secretary to the Chit Chat Club, but you cannot always make her take a round of the stands by moonlight.

A SUGGESTION

Why doesn't the Printer, Publisher

Burra Sahib: "Ayah! Did you see my match box?"

THRILLS — YOU NEVER SAW BEFORE

NOW COME ON THE SCREEN TO CHILL YOUR IMAGINATION

SOUND PICTURES CIRCUIT *presents*

Vana-Mohini

INDIA'S FIRST JUNGLE PICTURE IN TAMIL

Starring : M. K. RADHA

MISS TAVAMANI — Mr. COCO — Mr. AMBI
AND CHUNDRU — THE ELEPHANT

Directed By :
Mr. BHAGVAN

Produced At:
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Sound Pictures Circuit
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and "Editor" of a Bombay weekly join the Chit Chat Club and give up phoning other people's secretaries. I'm sure he would gather the harvest quicker.

TOUGH LUCK!

A thousand sympathies to the people who went to see "The Birth of a Baby" and didn't see what they went to see.

WHY NOT?

Why don't the Ladies of the War Funds Committee arrange an archery exhibition? I'm sure such a novelty would be quite attractive for stimulating the war effort—or wouldn't it?

NEW RESORTS

Apollo Bunder hotels are now becoming fashionable resorts for our film actresses. Breakfast, beds and producers are always available to suit occasions. Even drivers with beards are catered for and assured a night's repose.

FLUCTUATING STARS

In a popular photographer's shop in the City there are two life-size portraits of a one-time famous screen actress. It appears now that the princeling who ordered them feels that they are not worth the price as the star herself has lowered the rates.

Am I now to understand that film stars like Hessian are liable to fluctuation, or is it that like second hand cars they depreciate in value with over-use?

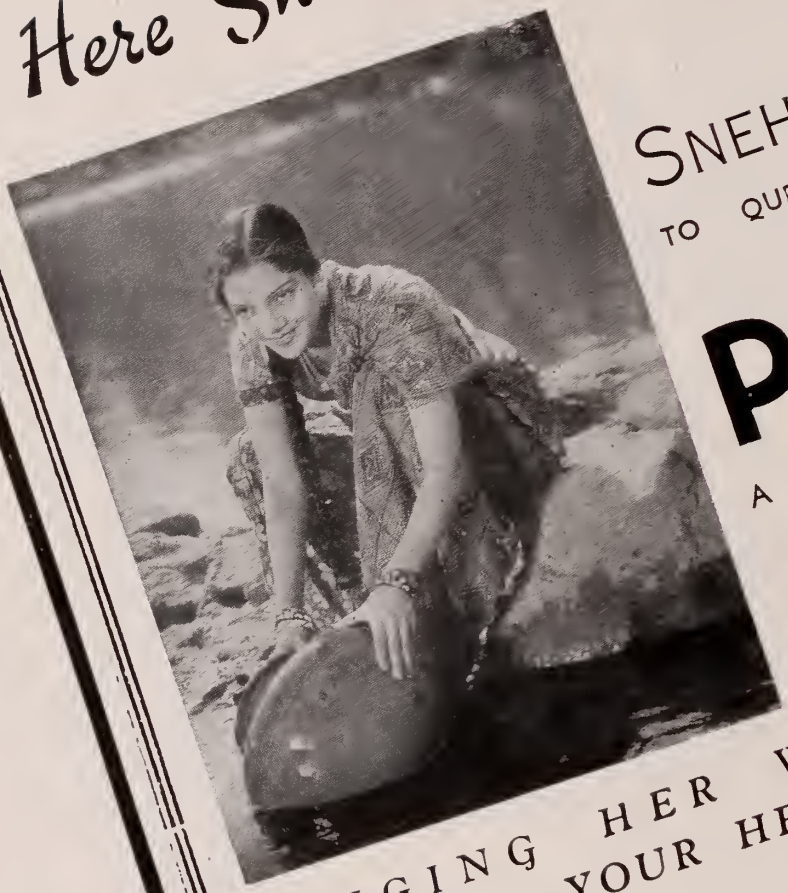
The Swimming Pool at the Chit Chat Club with a film actress in one piece swim suit and a gallery of binoculars.

WAR ECONOMY

War seems to have taught some of our film stars some economy. At least one of them is reported to have evolved a marvellous all-hour technique of living on others. For breakfast she invites herself to a college boy's home on way to the studio—the boy is thrilled. The lunch is taken in an air-conditioned laboratory with a technician—the technician's machinery is thus oiled. Pictures are seen with a pansy film journalist—the guy gets emotional relief. Dinner and drinks are supplied by an half-expectant director who lives in hopes of "Someday". The bed is paid for by a young amateur producer at different hotels every night in Apollo Bunder—and they suspect he gets the best of it.

But no, there is another—the husband who stays with his parents happy in the thought that his wife takes pleasure by proxy and spares him the trouble. I wonder, how the milkman is paid.

Here She Comes!



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TO QUENCH YOUR THIRST

in

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A MURLI MOVIETONE PRODUCTION

SINGING HER WAY THROUGH YOUR HEARTS

TO

THE IMPERIAL CINEMA

BOMBAY

(NEXT CHANGE)

Directed By: RAM DARYANI

WITH A CAST HEADED by

ISHWARLAL, NAZIR, SHAMMIM, SHARIFA, E. BILLIMORIA, KHATOON, GOPE etc :

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North:-JAGAT TALKIES, DISTRIBUTORS: Delhi—Lahore.

'Filmindia' Is Different' Says Rose

From Private Secretary To Film Star

Rose Beats The Governor Of C. P.

By Hyacinth.

The film language is one of superlatives, where stupendous, colossal and divine are the commonest of words.

Nevertheless I cannot use any of these exaggerated expressions to describe Rose. She is not smouldering exotic or utterly sugary sweet. She is just plain nice, and when I say it I mean it as a compliment. She is the sort of girl who would be equally at home in a college classroom as in a film studio.

She does not carry her film poses into her private life. She proved this by not keeping me waiting for our interview as most celebrities would.

Rose is very 'chic'. When I saw her she had just returned from Juhu and was dressed in green slacks. She looked very young and fresh and has a lovely creamy skin which she never powders. She uses only lipstick and with her vermillion lips and glossy black hair she looks slightly Spanish.

She says that she usually avoids interviews with magazines because they usually ask her such ridiculously silly questions. "filmindia" she says "is different. It is a magazine which is not afraid to be frank and which states its views in an intelligent way."

She was given every conceivable sort of toy.

Now we'll stop our gentle trumpet blowing and I'll tell you about Rose's early life.

MARRIED AND DIVORCED

Rose is a Jewess. She is an only child and was born in Calcutta. As an only child she was spoilt. She was given every conceivable sort of toy by her doting parents. She was a clever child and passed her Senior Cambridge exam. at fifteen. Her father Mr. Musleah was private secretary to the Consul at Costa Rica, Sir B. B. Bannerjee who was the son-in-law of the Maharaja Jatindra Mohan Tagore.

Rose when she left school wanted to become a doctor but she was not a very strong child and her wealthy parents persuaded her to give up the idea.

Anyway, she eventually became a private secretary like her father and as if this wasn't enough she also taught ballroom dancing after work.

Then Rose got married at the early age of sixteen, and became Mrs. Ezra, but she is just plain Miss. Musleah now because in her religion a woman takes back her maiden name after divorce.

SHE JOINS THE STAGE

Rose enjoyed the placid life of a married woman and had two children but she was still hardly more than a girl and eager for excitement. So when some of her friends suggested that she try acting because she was attractive and had a natural flair for acting, she was only too pleased to try. So Rose joined the stage and became a very unimportant actress but she worked hard and worked her way up. On the stage she gleaned a great deal of experience under Agha Hasher, the famous poet and writer.

Miss Rose whose new picture "Kasauti" is now running at the Pathe.

In these days the language difficulty was a great problem for Rose. All her life she had spoken English and in school she had been taught only English and French, so she had to learn a completely new language and learn it pretty well. Rose says "It doesn't matter so very much when a film actress has a poor command of the language because she can't see nor hear the audience reaction, but a stage actress is often booed and hissed at if her grammar is faulty."

Anyway when Rose felt that her stage work had given her acting the necessary polish, she went to the late J. F. Madan with a letter of introduction from the owner of Tollywood Studios, and she starred in "Pati Bhakti" and other films for him.

Then the wander lust possessed her and she came to Bombay in 1935 where she joined Imperial's first and signed a two-year contract with them.

Now Rose is free-lancing and likes it better this way because she can make a film just when the spirit moves her and she has a variety of players with whom to act.

Rose's career has not been an easy one. She did not become a star over-night. She worked her way up the hard way.

War-Cry of To-day!

Annihilate the Forces of Reaction!

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The first picture of its kind
Depicting the forces of Reaction eating into the vitals
of the
LOCAL SELF-GOVERNMENT

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Sandhurst Bridge, - - - Bombay-7

HER FUTURE DRESS SHOP

She loves her work but is not foolish enough to believe she will always be a famous star. She knows that after several years, stars lose their popularity and give place to newer stars. Rose is still very young and the day when she will have to leave the films is far ahead, but she has planned already what she will do with the rest of her life. She has always longed to own a dress shop and sell fashionable clothes for Indian ladies. Rose says "When I open my dress shop I will have mannequin shows at the exclusive hotels like Pompadour has—only much better. I'm crazy about clothes and I think the Indian sari is the most beautiful of all dresses. Look at these earrings I'm wearing. You won't find copies of them anywhere in Bombay because I have them made specially for me. These I've got on are made of buttons fastened to clips. I ransack the shops in Bombay in order to find original articles of clothing and quaint jewellery."

HER AMAZON DAUGHTER

"Tell me about your children Miss Musleah" I asked next, and Rose said "Perhaps I should warn you that once you get me on to that subject you won't find it easy to stop me. My children are more like sisters to me. Indeed my eldest girl Marjorie is as tall as I am. We tease her by calling her 'our Amazon' because she is so tall and sturdy. She wants to be an artist and interior decorator when she's grown up and my younger girl Cynthia who is eleven wants to be a lawyer. I have taught them how to dance and they dance better than many of the so-called ballroom dancing experts in Bombay. When I come home from work in the evenings I turn on my radiogram and I dance with my daughters. I'm never too tired to dance because I find dancing a relaxation. Even though this sounds like bragging I must tell you that both my children are exceedingly bright at their lessons and have very artistic temperaments."

....She was embarrassed by the crowds of young men who flocked round to see what a film star looked like in a bathing costume.

Mr. Mahomed Ehsan, Mg. Director, Taj Mahal Pictures, Ltd.

At this point our interview was interrupted by Rose's butler who brought in a tray of deliciously cool drinks and this reminded me to ask Rose if she was domesticated.

"Domesticated?" She hooted, "Why I loathe housework. Mind you, I like staying at home in preference to gadding about but I certainly don't like house-keeping."

"Then what else do you do at home besides dancing with your daughters" I asked. "I lie in bed and read books by my favourite author Somerset Maugham." she replied. "Look in my book-case and you'll see my large collection of his books."

"Don't you have any hobbies?"

"Well", Rose replied, "I don't know if you'd call it a hobby exactly, but I collect various kinds of perfumes. There in that book case you'll see my collection. I use a new perfume for each of my many moods. "Oh, so you're a moody person" I said. "Well," said Rose "if I say I'm moody, you'll think I'm claiming to be temperamental because great actresses are supposed to be temperamental."

FELL OFF HER BIKE

Of course I assured her that she was an important enough young lady to throw fits of temperament whenever she wanted. Actually, once Rose is at home she forgets to be a star and becomes just a simple young girl. She is not fond of violent exercise but she did try cycling once, only she fell off her bike and her daughters laughed so much at her, she thought she'd better give it up in case they lost all respect for their mother.

She also tried swimming at the Cricket Club but she was embarrassed by the crowds of young men who flocked round to see what a film star looked like in a bathing costume.

She is always being besieged by her college boy fans. When she is out in public she is often recognised by them, but instead of calling out to her by her name they call out the names of all the films she has acted in.

She thinks this is quaint.

"Once" she says "I was making a film in Benares and I was supposed to be a sweeper woman. We were on the river banks and nearby was a large impressive looking building. The director asked me, in this particular scene that I was, to sweep the steps of the building. The cameras were working and I was busily sweeping the steps when I heard loud derisive laughter above me and male voices told me just where to sweep. To my horror I discovered that I was sweeping the steps of a boy's college, but somehow I got through the scene. If you've ever acted as a sweeper woman with an audience of convulsed college boys shrieking at you, you'll know how I felt."

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BEAT THE GOVERNOR OF C.P.

Last year a number of celebrities were asked to appear at a War Fund function at Nagpur. Rose was one of those asked to appear. When she arrived at Nagpur Station she was mobbed by college boys who had come to get a glimpse of her as she really was. Rose says "They looked at me with wonder in their eyes because I was simply dressed and because I chatted to them as though they were old friends of mine. I think they expected me to arrive wrapped up in cellophane and accompanied by a retinue of liveried servants.

"Anyway, that night the hall was packed and the Governor of the C.P. who presided said "They are quite used to the sight of me; it's you they have come to see Miss Musleah."

Rose was the centre of attention and was feted by everyone.

Rose next told me more about her work. She says that she likes to play simple country girl roles best and she feels that her part in "It's True" has been her best role to date. Unfortunately she has been typed in college girl and sophisticated roles but she's going to break away soon and do simple girl roles.

LIKES MOTILAL AND PRITHVIRAJ

Her new film which she has just finished is "Garib" and in it she plays the part of a rich girl.

I think they expected me to arrive wrapped up in cellophane.

She likes acting best with Motilal and Prithviraj, because they are excellent actors and the nicest of people to work with.

She dislikes actors who show off because they are thinking of themselves only as big stars and not as artistes.

Altogether she dislikes men who are superficial.

In Calcutta she met Merle Oberon at tennis parties, but did not dream then, that Merle was going to achieve stardom abroad or that she herself was going to achieve stardom in India. She is very modest about her achievements, is Rose, and I had to almost bully her into telling me about herself. She would have talked about her children all the time if I had let her because she is really devoted to them. Looking at her it is hard to imagine she is the mother of such big girls because she is hardly more than a girl herself.

I asked her if she has planned to marry again but she says she has no matrimonial plans for herself because she is too busy working hard for her children and planning for them. So, all you poor fools, who sent Rose letters proposing marriage remember that for the present at any rate, Rose's theme song is "My heart belongs to my babies."

Seems to be a pretty crowded situation from "Darshan" a Prakash social picture now running at Lamington Talkies, Bombay.

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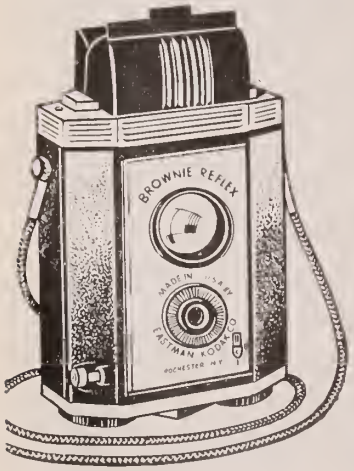

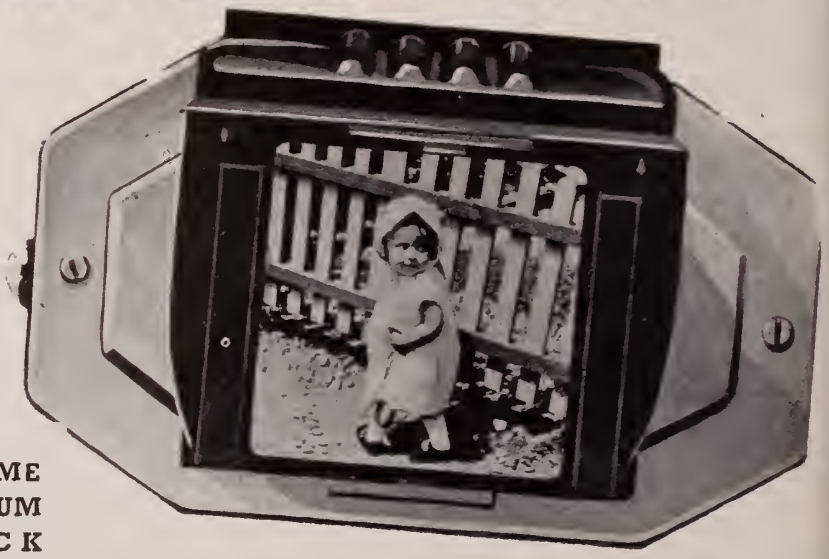

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Hot Dogs

A man's biggest mistake is to suppose grass widows are green.

* * *

It's funny, but the girl who burns her candle at both ends is usually in the dark half the time.

* * *

Many a man has burned his fingers trying to grab the toast of the town.

* * *

"Now that your family are all out —and we are alone—what shall I do?"

"Why, Dan, you silly fool."

"Thanks, Sally, for the tip off. I will."

* * *

Actress : "I'm afraid I don't care for your intentions. I find them trying."

Director : "You can't blame a fellow for trying. Can you?"

* * *

"How did you find the ladies at the dance?"

"Opened the door marked 'Ladies', and there they were."

* * *

"What's the difference between a girl and a hinge?"

"A girl squeaks when she's oiled."

* * *

"He went to the movies with me last night."

"Have a happy ending?"

"Yes, he kissed me goodnight."

* * *

She—All my life I've been saving my kisses for a man like you.

He—Baby, prepare to lose the savings of a lifetime.

She : "I am afraid to go into that dark room."

He : "But dearest, I'm with you.'

She : "That's exactly the trouble."

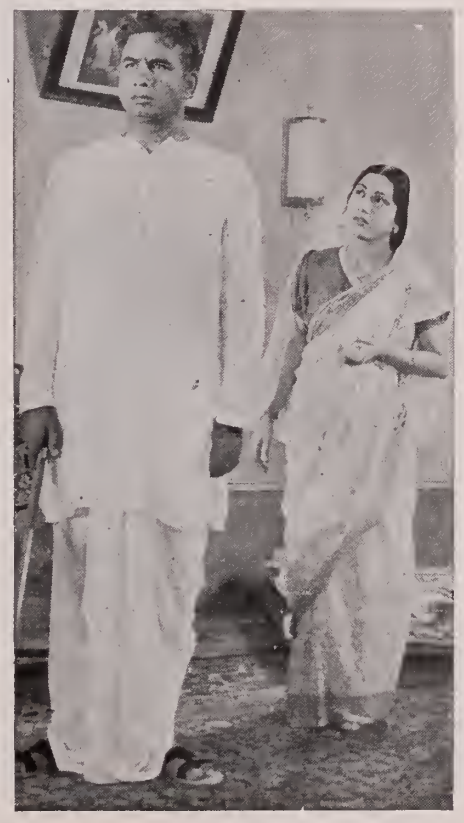
* * *

People who paint the town red usually have a brush with the cops.

* * *

Teacher : "Seventeen comes after sixteen. What comes after seventeen?"

Tommy : "Sex."



Jagdish Sethi and Shanta Hubliker team together for the first time in "Ghar-Ki-Laj".

Many a man is in the pen for being too handy with the pen.

* * *

"Would you say liquor is the only thing that turns a man's head?"

"Have you forgotten women's legs?"

* * *

"Baby, what would you do if I held you in my arms and kissed you?"

"Yell for father!"

"Heavens ! I thought your father was in China."

"He is !"

* * *

Old Maid : "That kiss was so wonderful, I must have been dreaming it. Pinch me quick."

Gigolo : "Just as you say, madam. But the pinch will cost you five shillings extra.

* * *

Women are poor losers—they have to fight to lose a pound.

* * *

"I am going to love you until the cows come home."

"Okay, fresh guy. But in the meanwhile, you don't have to pet the calves."

* * *

Waitress : "I have fried liver, boiled tongue, stewed kidneys and pig's feet."

Diner : "Don't tell me your ailments, sister. I came in for a chicken dinner."

* * *

It's funny but the man who dies in harness has never horsed around.

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The last thing a marriage bond seems to bear, is interest.

* * *

Kisses may be the language of love, but money still does the talking.

* * *

Girl : "Honey boy, when you kissed me last night I was lost."

Boy : "That's the reason I found you tonight."

* * *

The only bright spots in some men's lives are on the seats of their pants.

* * *

In Hollywood, it's always the half-baked girl who is undone.

* * *

A burglar, finding a lady in her bath, covered her with his revolver.

* * *

It's funny but the one thing that blinds a girl to her conscience, is a complete absence of light.

* * *

Sometimes a girl who's on the shelf finds herself in a lot of jams.

* * *

"What would you call a man who's been lucky at love?"

"A bachelor."

* * *

"What would you think of me if I blew you a kiss?"

"I'd think you were the laziest man in the world."

* * *

There's a special automobile that's been designed for playboys. It develops a miss in the engine only when there is one in the car.

* * *

A bigamist is a fellow who makes a terrible mistake, then makes another without correcting the first one.

* * *

It's okay to bury your past if you don't bury your future with it.

* * *

In most divorces, the third party is Old Father Time.

We have natural blondes, peroxide blondes, platinum blondes, etc.,—and now comes "Suicide Blondes", the kind that dye by their own hands.

* * *

"Mary has many hidden virtues."

"Tsk, tsk! She should change her dress-maker."

* * *

The girl who does everything under the sun gets her hide tanned.

* * *

Banker : "You can't walk out on me like this. Can't we get together tonight and exchange notes?"

Film Star : "I'll say! You bring your bank-notes and I'll bring your love notes.

* * *

"What makes you think he's Scotch?"

"Well, didn't you see him count his fingers after he shook hands with us?"

* * *

"Why do they call ships 'She'?"

Why, because sailors think they can handle them."

"So you think it's possibls to transmit germs by kissing?"

"I'll say! I stole my friend's husband by that method, and lost him to another blonde the same way."

* * *

Some girls are in love with the man in the moon, but most cuties prefer the mooin' in the man.

* * *

Pansy had a little lamb,

Now, listen, folks, don't laugh

Why should we look at

Pansy's lamb

When we can see her calf?

* * *

Film Actress : "I've a big following."

Reducing Expert : "Don't worry. I'll make it smaller."

* * *

Gals consider themselves big potatoes when they have lots of eyes on them.

1st Girl: "What's a military objective, Tehmina?"
2nd Girl: "Just walk past those soldiers. You'll find out."

★ Pictures in Making

RANJIT FILM CO., (Bombay)

"Dhandora", a social comedy featuring Charlie and Shamim. Director: Charlie.

"Beti", a social melodrama, featuring Khursheed, Vasanti and E. Billimoria, Director: Jayant Desai.

"Mehman", a social comedy, featuring Madhuri, Shamim and Rama Shukul. Director: Chaturbhuj Doshi.

"Dhiraj", a social story, featuring Snehaprabha, Ishwarlal and Khatoon. Director: Chaturbhuj Doshi.

PANCHOLI ART PRODUCTIONS (Lahore)

"Khan-Daan", a social story written by Syed Imtiaz Ali Taj. Director: Shaukat Hussein.

"Punji", a social theme in planning now. Director: Moti B. Gidwani.

PRABHAT FILM CO., (Poona)

"Kalidas", a biographical story in planning now. Directors: Damle, Fatehlal and Raja Nene.

BOMBAY TALKIES (Bombay)

"Jhoola", a social story featuring Leela Chitnis and Ashok Kumar. Director: S. Mukherjee.

NATIONAL STUDIOS (Bombay)

"Nirdosh", in Hindi and Marathi, a social story featuring Nalini Jaywant and Mukesh. Director: Virendra Desai.

"Roti", a social melodrama, featuring Chandramohan, Sheikh Mukhtar and Sitara. Director: Mehboob.

"Garib", a social story featuring Rose and Surendra. Director: Ramchandra Thakur

"Vijay", a social story featuring Durga Khote, Yeshodhara Katju and Krishna Kant. Director: Mohan Sinha.

"Sant Raidas", a socio-religious subject featuring Shahu Modak and Hansa Wadkar. Directors: Lalitchandra and Chimankant.

"Lalaji", a social comedy in Hindi featuring Yashodhara Katju. Directors: Lalitchandra and Chimankant.

PRAKASH PICTURES, (Bombay)

"Bharat Milap", a mythological costume picture featuring Shobhana Samarth, Shahu Modak and Chandrakant. Director: Vijoy Bhatt.

SHALIMAR PICTURES (Bombay)

"Ek Raat", a dynamic social story featuring Neena, Prithviraj and Mubarak. Director: W. Z. Ahmed.

FAMOUS ARUN FILM CO., (Poona)

"Old and New", a social melodrama featuring Sumati Gupte, Dinkar Kamanna and Vithal. Director: Bhal G. Pendharkar.

PARAMOUNT FILM CO., (Bombay)

"Circus Queen", a super thriller featuring Moti. Director: Balwant Bhatt.

GREAT INDIA PICTURES (Andheri)

"Bachelor Father", featuring Kishore Sahu and Protima Das Gupta. Directors: Kishore Sahu and J. Advani.

MURLI PRODUCTIONS

"Pyas", a social story featuring Snehaprabha, Shamim and Nazir. Director: Ram Daryani.

CIRCO PRODUCTIONS (Bombay)

"Apna-Ghar", a social melodrama featuring Shanta Apte and Chandramohan. Director: D. K. Bose.

"Bhakta Vidur", a socio-religious subject, featuring Vishnupant Pagnis. Director: Altekar.

"Nai Duniya", a social story, featuring Mazhar Khan, Shobhana Samarth and Azurie. Director: A. R. Kardar.

SOUND PICTURES CIRCUIT (Madras)

"Vana Mohini", a jungle thriller, featuring M. K. Radha. Director: Bhagvan.

ROYAL FILM CIRCUIT (Bombay)

"Swami", a social story featuring Sitara, Radha Rani, Yakub and Jairaj. Director: A. R. Kardar.

TAJ MAHAL PICTURES (Bombay)

"Ujala", a social story, featuring Naseem, Prithviraj and Mubarak. Director: A. M. Multani.

BRILLIANT PICTURES (Poona)

"Municipality", a social satire, featuring Usha Mantri and Vasant Thengdi.

FAZLI BROTHERS (Calcutta)

"Masoom", a social story, featuring Romola, Mazhar Khan, Anis Khatoon. Director: Hasnain.

BHARAT PICTURES (Bombay)

"Darpan", a social story, featuring Prem Adib and Shobhana Samarth.

NAVYUG CHITRAPAT (Poona)

"Sangam", a social comedy, featuring Meenaxi, Winayak and Vatsala Kumptekar. Director: Junnarkar.

SELECT SERIAL SUPPLY (Bombay)

"Ghar-ki-Laj", a social story featuring Shanta Hublikar. Director: V. K. Vyas.

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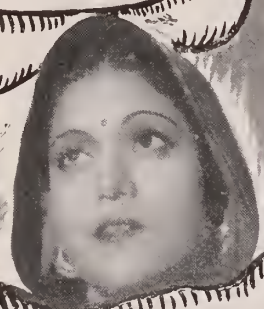

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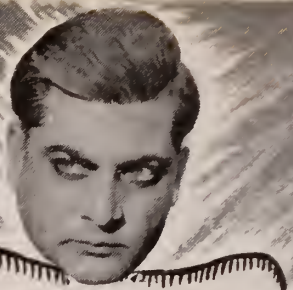
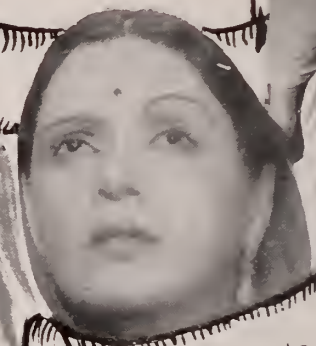
in
GARIB



Chandra Mohan
in
ROTI

Yeshodhara Katju
LALAJI



Durga Khote
in
VIJAY

Sahu Modak
in
SANT RAIDAS

MEHBOOB'S next picture
ASHOK THE GREAT

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"THIS IS MY REPLY"

Ahmed Abbas Asks: Are There Two Pandit Indras?

By : K. Ahmed Abbas

In this letter to us Mr. Ahmed Abbas replies to the article of Pandit Indra, which appeared in the October issue. We reproduce it in toto without any "polish and preening" which we generally have no time to do. The reply of Mr. Abbas rings down the curtain on this unpleasant controversy and no further articles on this subject will be published.—The Editor.

Mr. K. Ahmed Abbas

I am afraid you have been hoaxed by someone into publishing the article, "PANDIT INDRA ATTACKS AHMED ABBAS—Says Ingratitude Is Inexcusable". There is only one Pandit Indra that I know of in the film industry—a meek, mild, non-violent and altogether harmless person. He writes good songs for films and I was once glad to use my influence to get him an assignment that will carry his name and his songs to the four corners of the earth. Only a few weeks ago he came to my office (in the presence of my colleagues) in connection with an article about directors that he had written and which he wanted to be "polished and preened (sic)" at my "expert hands." I did my best with the article but, in his own interest, suggested to Pandit Indra not to get it published as some of his remarks about Messrs. Chandulal Shah, Jayant Desai, Winayak, etc., would certainly cause offence and might land the paper which publishes the article into a suit for libel. I am glad he accepted my suggestion. Now I refuse to believe that this same Pandit Indra could have gone straight from my office and written an article accusing *me* of ingratitude and, what is worse, of literary incompetence. Unless, of course, like Dr. Jekyll and Mr. Hyde, there are two Pandit Indras!!!

OLD FASHIONED JOURNALIST

Anyway, the identity and the personality of the author of that article is not very important. Whoever wrote the article must be congratulated on providing the most conclusive proof of my contention that the mental age of the average "filmindia" reader is only twelve. Who else but an infantile intellect would talk of my radio, my flat, my "dry nose", my height, my tailor's bills and the remuneration received by me for my stories and articles as arguments against my analysis of the social influences of "filmindia's" writings? And who else but a snob could have made contemptuous references to a man's economic circumstances as if to live in a chawl or to go about in shabby clothes is a sin or a crime? As for the use of "fragrant" words and phrases like "midget-model"," "viper", "crawling, disgusting worm", with which the article is literally and liberally strewn, I confess I cannot give any reply in the same vocabulary as I am unfamiliar with this brand of journalism. Fortunately or unfortunately I have been brought up in a (perhaps) old-fashioned school of journalism which has taught me that to drag personalities and personal issues into public controversy is to admit one's intellectual and moral defeat and that it is as irrelevant to talk of your opponent's height and his tailor's bills as it is irrelevant for him to ask you about your chest measurements and how much income-tax you pay!

And thus, refusing to be provoked into a discussion of my private life

1st Waiter: "Not burst yet?"
2nd Waiter: "No! He is waiting for the Armistice Day".

—or the private life of the author of the article against me—there is not much I can say. But I cannot allow certain observations about my professional career to go unchallenged. The alleged "Pandit Indra" has tried to create the impression that before "filmindia" picked me up from a gutter and for some obscure altruistic journalism, for whom "the film world was a closed book" and for whom 30 rupees for an article was a windfall from heaven, the only means of keeping the wolf away from the door. I hate to blow my own trumpet and I have not the slightest intention of belittling the importance of "filmindia" but, as objective statements of fact, I may mention that:

HIS CREDENTIALS

Before "filmindia" was even born (in 1934) my articles were appearing in papers like "Review of Reviews" (London); without the "polish and preening at Baburao's expert hands", for many years before I wrote for "filmindia" my contributions have been appearing in "Asia" (New York), "Photoplay" (New York), "Life and Letters Today" (London), besides Indian papers like "Statesman", "Times of India", "Illustrated Weekly", "Pioneer", "Leader", "Hindustan Times", "Bombay Chronicle". etc. (Of course, these names mean nothing to those whose literary horizon is limited to the pages of "filmindia".); Before the "closed book of films" was revealed to me by "filmindia", I had already worked for a year as Publicity Manager of the Bombay Talkies in which capacity I was instrumental in persuading the executives of that studio to resume advertising in "filmindia"; Before I got used to "Thirty-rupee pickings" from "filmindia", I had received as much as 75 dollars (nearly 300 rupees!!) for a single article from "Asia". And, finally, far from "not knowing that there was any life beyond his paper", the "obscure and starving Ahmad Abbas" had already travelled round the world—*at his own expense*—shaken hands with Mrs. Roosevelt made friends with Upton Sinclair, Ethel Mannin and Louis Bromfield, lunched at Hollywood studios broadcast to the world from Hollywood and, on his return, written a book about it all. And all this a year ahead of the tour of the million-dollar personality who retraced Ahmad Abbas' steps the other way about.

The alleged "Pandit Indra" seems to be very sore over the fact that some of my scenarios have been taken by different studios. But he should have atleast spared men like Shantaram, Mukherjee, Kardar and Baburao Patel. Does he not insult their intelligence by suggesting

Miss Laxmi in "Vana Mohini" South's best jungle thriller.

that they can be "manoeuvred" into buying my stories? And surely it is nothing but stupidity if the author of "Omar Khayyam" raises a mere "clerk" to the status of colleague and collaborator. Not even his worst enemy can accuse Baburao Patel of such rank folly!

There are a lot of similar untruths, half-truths and misrepresentations in the article and, according to a lawyer friend, sufficient material for several libel suits. It is a good thing that these shafts of slander were only aimed at me and not at an enemy of "filmindia" otherwise the author of the article had certainly landed India's best and most popular film magazine in a pretty legal mess!

"Pandit Indra" makes much of my alleged transition from "a drab chawl near Victoria Gardens" to "a sumptuous flat". It might interest him to know that I continue to live in exactly the same place with the same friends—call it a "drab chawl" or "a sumptuous flat"!

Well, then, Sir, this is my reply. Pandit Indra or whoever he is shall not succeed in provoking me to reply in his own language.

(Con. from page 20)

give parties for you and all the nice picture papers will have pictures of you looking brave and soon a nice director will come along and say in a humble voice "Would you consider becoming a star" and you'll say in a lofty voice "Perhaps" and immediately all the nice film companies will be fighting for you and waving nice exciting contracts under your aristocratic nose.

If you are a strong willed creature and want to approach a director or a producer in a more business like manner, you have two methods from which to choose.

HIGH PRESSURE METHOD

Either get to know something about his murky past and unearth that skeleton in his cupboard so you can blackmail him into signing a contract, or choose the more direct method and buy yourself a gun and use a little Al Caponic pressure to make him sign that contract. If things get too hot for you and you find the police on your track you can always go and shoot yourself with the gun. Then there will at least have been a drama in your final fade-out.

If you try out all these methods and find yourself still working in the same small store on the same small salary, don't be too hard on us because we warned you at the beginning that we didn't know how to be a film star either. If we did we wouldn't be sitting here writing this with our tongue in our cheek.

Marriage - A Misnomer

Baburao Patel Sponsors A Revolutionary Idea

By: V. R. Bashyam (*Marikuppam*)

The answer given by Baburao Patel to an enquiry about marriages is revolutionary and illuminating. Nothing so sensational has been said since the days of Dada Lekhraj and Om Mandali about a human adjustment which is secluded and bound within steel tight enclosures justifying its existence by weak quotations from ante-diluvian books and customs.

Happily the suggestion propounded by him is not a reactionary movement like that of Om Mandali. Many people might think on the same lines as the Big Boy but it is a matter to question whether any leader of the most revolutionary and radical movement in India would have the gumption or guts to say such things openly. There may be big bleating and braying against the fine ideal of the Big Boy but let us consider the saneness of his argument considering the fact that there was a big hue and cry against such an elementary necessity as a railway train when it was first installed in England.

Let us also understand that the human mind is very inconsistent and when there is an uproar against infringement of sacred rights and age-long customs the individual looks askance at them if they ever threaten his pleasure or pursuit for spoils.

THE STORY OF GEORGE ELIOT

In England in the middle of 19th. century George Eliot the famous novelist created something of a scandal (?) by living with a man without legally binding herself to him. The self-complacent and pseudo-religious England of that era, when it was a fashion for politicians and the nobility to have "mistresses" condemned her in no unequivocal terms and speeches were made from the pulpits and on soap boxes about the heinous offence of the novelist. But their cat calls and jackal howls were of no avail, perhaps they might have utilised their energy and time for many reforms, that were needed urgently then, which were influenced by bogus principles on which foundation the tottering society of evil, sloth decadence and vice is built.

George Eliot herself lived to a ripe old age in the happy bliss she had created for herself without the shadow of connubial animosity ever casting a shadow on her threshold. Her popularity as a novelist in spite of the so-called crime waxed and the happy life, blended with aesthetic culture she led, is portrayed in her novels.

Mr. V. R. Bashyam

Chandrakant and Shobhana Samarth as Rama and Seeta in "Bharat Milap", a Prakash picture.

TEST TUBE BABIES

What was once a crime in Western countries, is now generally recognised by people of advanced understanding, national thinkers and students of psychology as the only sensible opening and a potion too for the many banes and inconsistencies of life.

Eugenic and test tube babies have made their appearance in America, union and divorce—a matter of minutes if not seconds—by mutual consent is recognised in Soviet Russia. Such ideas have also crept into conservative England and when Churchill, the Atlantic apostle, and his crew miss their bus in future elections giving place to radical elements, Society will be organised with a big sweep.

In India a slightly audible rustling is heard in private homes and hearths against the tyranny of modern society making its obeisance to religion at every corner and pretending to be modern for the superficial look.

Marriage is a misnomer for the physical desire for mating and which itself is a biological necessity as Baburao observes. Crimes number-

After Shantaram put Jayshree on the grass in "Shejari" every heroine seems to have been wooed there. Here is Arun and Khursheed at it in "Beti", a Ranjit picture.

ing thousands are done every day in the form of marriage which to a right understanding is no better than vile durance in a high walled prison. Freedom whether of an institution or individual is essential for building a country or a cottage. Men may marry to keep women under subjection and to keep them a target of their carnal outbursts. Women are no better as their inborn cowardice restrains them from facing the world alone. By marriage they try to assure themselves at least two free square meals per day and try to satisfy their petty vanity for parading foolish trinkets and cute cosmetics which they get in return for trading themselves into eternal slavery.

GLORIOUS LOVE?

A curious theory supporting marriage is that it is the sensible destination of true love. Now, love itself is a word begging a question. Psychologically it is a wrong name for an acute affection which has thousand reasons for either dying or fading out.

Scott's novels fermented a sense of pseudo-chivalry in the Southern homes of America and was the indirect cause of the civil war. Likewise the mythical theories of story writers and poets have given an Utopian idea through all the ages that a glorious thing as love exists. Modern youths too, read Romeo and Juliet or Leila and Majnun and build spurious castles about love and marriage.

It is curious and laughable as well that a modern young man, however hopeless he may be and however Himalayan his short comings may be, dreams of a perfect princess and usually marries an unknown address fixed by his parents. And a college girl dreams of a perfect he-man who would kill a lion for her, win the wealth of India for her and be always at her command and she is usually hoodwinked by the first sweet tongued rascal she meets and finds herself irrecoverably lost.

If a young man knows that a dream girl gives one insomnia and the college girl knows that a he-man gives one hiccups in real life, they will not vainly strive and lose the chances open to them in life. If the supposedly blind 'love' really exists then why not we see cases in which the blackest and scarfaced girl marry a he-man or vice versa.

HAPPY, INDEED!

Another deluding factor which hurry people on the path of marriage are the stories and poems and films based on them. "They lived happily ever after" is the slogan with which these mental effusions end. And people think they could live happily ever after their marriage. They forget that an ending which is so perfect in a fairy story could hardly suit a real life and the

Jyoti thrills the screen once again in "Darshan" at Lamington Talkies, Bombay.

real struggle; misery and hardships start only after marriage.

In most cases, people who have married after understanding each other perfectly find that they have lost the salient freedom they had before. When once the seed of difference is nurtured then there is no limitation to its growth, and the best people rush to the divorce courts after sometime. People who could not do that bide their death cursing the misfortune which had joined them.

It may be argued that many marriages have turned out successful bringing in their wake a perfect brood of off-springs to multiply in their turns. If a divine or dictator's law gives human beings unquestionable freedom to choose and think as they wish and guarantee them a decent living then sure enough these successful marriages will be torn to pieces.

If such a thing does not happen in India, it is not because we do not want to be free but because a traditional "poison" has been poured into our ears regarding society and its social restrictions which we unimaginatively cling to as ideals. Hitler is idolised by German youths not because his principles are sound but they are drilled and driven into their ears from childhood. We want a free world. We say, fight for it. When we build a new world let us have a world-wide revolution regarding marital relationship between man and woman.

As Baburao says neither man nor woman should be bound to each other. Carnal satiation should be had by mutual consent. It should be as unemotional and as casual as buying say, a railway ticket. A democratic government of course, can afford to maintain big dormitories to rear the children of the nation into fine human beings. Such a stage is the extreme point in socialism and will, no doubt, eradicate the countless evils of society, religion, caste and put the community in front submerging the cabals of sects and individuals.

A backward country like India should welcome a seer like Baburao. His ideas may be too early but they are quite welcome as they provide a sound base for building a strong edifice for posterity. They may seem abominable and devilish to many. Divorce was considered so by our forefathers and is an accepted necessity today.

It is very pleasing to note that such ideas have come out of the big mouth of the Big Boy. As a man who holds a marked influence over the minds of the educated youths of India he has limitless chances of influencing them. He will have a terrific opposition no doubt. A bomb was thrown on Mahatmaji for advocating temple entry for Harijans, a Pandit or Mulla may place an incendiary bomb at the doorsteps of the Big Boy's house if he begins to preach this idea on a big scale. A bomb may kill the man but not his idea for it is as progressive as rational.

GOOD-BYE! ALEX SHAW!

The Government At Last Find An Indian.

Mr. Alexander Shaw, who had come to India as the Producer for the Film Advisory Board last year vacated his post on the 21st. October 1941 and will be returning to England very shortly to resume his work with the Strand Films.

During the year that Mr. Shaw spent in India, he produced only three short films for the Film Advisory Board though he is reputed to have planned several, which, however, have not yet been completed. Mr. Shaw's achievements, however, have to be measured by actual results. And the result is : three short films which take a little more than 18 minutes on the screen. The story of production, the waste, the extravagance, the erratic planning is all too pathetic to permit repetition.

"Filmindia" launched an agitation against the appointment of Mr. Shaw as it believes that Indian jobs should go to Indians. If Alex Shaw's name had been Smith, "filmindia" would have criticised the appointment just as well.

The Government of India have now filled up the post with an Indian though only eight months back the Hon. Sir Reginald Maxwell, the Home Member, had replied to Mr. Lalchand Navalrai on the Central Assembly floor, probably to justify their initial mistake. "There are no Indian experts in this particular branch of film productions. It is a new thing in India."

Strangely enough, after the nationwide protest against Mr. Shaw's appointment and inspite of reported passionate efforts in interested quarters to get Mr. Shaw an extension, this very Government have now thought it wise to fill the post with an Indian. While we congratulate the Government on their delayed sense of justice and courage we would like to know why they did not have the good sense to look out for an Indian right in the beginning and why had they to resort to common lies in saying that "there are no Indian experts in this particular branch of production."

In any case, it is now a story of the past. And let us bury the past in the hope that the future will be more just, more efficient and more sensible.

On the eve of Mr. Shaw's departure, we apologize to him if we have hurt him in any way. It was our duty as Indians to fight for our rights for which rights in their own country, Englishmen are so bravely fighting today with their backs to the wall. Socially, Mr. Shaw has always been an agreeable person and we wish him and his charming wife bon voyage.

Devika Returns With Charming Vengeance.

"Anjan" A Technically Superb Picture!

Cameraman Mathur's Excellent Work

After being away from the screen for a little over two years, Devika Rani returns in "Anjan" with a charming vehemence that overwhelms one and all.

"Anjan", beautiful and polished, is a personal triumph for Devika Rani without whom even a foot of the picture becomes boring, so completely has this great star stamped it with her individual beauty and charm.

MILK AND WATER STORY

The story is of the usual Bombay Talkies variety—milk and water—though there is a little more milk this time. But the screen play is so cleverly prepared that barring the first two reels the picture moves quite fast and definitely gains in speed after the interval.

Devika, who plays a poor governess and in doing so lends a glamour to the profession, is employed by Ranima, the widow of a Zamindar, for the care of her two children. The eternal triangle is composed of a clean, straightforward, young doctor, Ajit, and Ramnath, an evil looking manager of the estates.

Devika Rani, sweet and charming as ever, once again returns to the screen in "Anjan".

The meeting of the hero and the heroine, Ashok Kumar and Devika, is made quite accidental and incidentally quite interesting. It is a case of love at first sight, though the heroine brushes aside the vision for some time.

And now the triangle starts moving from end to end till the hero becomes sad, the villain becomes more villainous and the heroine becomes ever more charming.

Producers:	*Bombay Talkies*
Language:	*Hindusthani*
Story & Screen play:	*A. Chakrabarty*
Dialogues:	*J. S. Casshyap*
Lyrics:	*Pradeep & Santoshi*
Photography:	*R. D. Mathur*
Recording:	*M. I. Dharamsey*
Music:	*Panalal Ghose*
Cast:	*Devika Rani, Ashok Kumar, V. H. Desai etc.*
Released at:	*Roxy Talkies*
Date of Release:	*27th Sept. '41*

Director:
A. CHAKRABARTY

With a very thin material a lot of transparent suspense has been woven into the story which becomes quite intriguing after the interval. Before the interval the picture is delightful and the time passes under the hypnotic spell of Devika's beauty.

The whole affair reaches a climax in a rather unconvincing court scene in which the hero is acquitted and handed over to the heroine while the villain gets his due punishment.

Mr. R. D. Mathur, the ace cameraman of the Bombay Talkies Ltd.

PLENTY OF ENTERTAINMENT

The picture has plenty of entertainment punctuated with good music all throughout. But the distinguishing feature, after all said and done, is still Devika Rani, the beautiful governess of "Anjan."

Ashok Kumar, who looks a little heavy nowadays, gives a good performance as Dr. Ajit. V. H. Desai has a dear little role to play and he does it quite affectionately. Girish as Ramnath is affected half the time and camera conscious rest of the time. Master Suresh makes faces as usual. It would be a favour if Bombay Talkies stop putting this boy everywhere without rhyme or reason. That kid can't act and will probably never learn to do so.

Forgetting Devika for a while, the excellent photography attracts attention. "Anjan" can easily be called the best photographed picture of the Bombay Talkies. Cameraman R. D. Mathur, in the very first chance that was given to him, has proved himself to be the best camera artist in the studio. All glory to the studio that creates such superb technicians.

Well, by all means, see "Anjan". It is Devika's own picture and as sweet as she is.

"Khazanchi" Saves The Exhibition Trade!

Dalsukh Pancholi-Premier Producer of Punjab

Director Moti Gidwani's Triumph!

Mr. Dalsukh Pancholi

For years, the jovial, happy-go-lucky Punjabis had been trying to put Punjab on the film map of India. We still remember names like Hari Ram Setty, R. L. Shorey, J. K. Nanda, Dinanath Talwar, Imtiaz Ali Taj etc.,—one and all—they came and went, shouted for a while and having done nothing substantial were soon forgotten.

Film magnates of Bombay and Calcutta liked the Punjabis to fail, for, in the failure of the Punjabis lay the hope of a greater success for them. No one, except perhaps the journalists who have no axe of profits to grind, in these two principal centres of production wanted the Punjabis to succeed. By nature, the Punjabis are too luxury-lined and easy-going to become successful in an industry that demands constant labour, sweat and toil. Though officially the shop of Punjabi's film industry was closed years ago, several spasmodic attempts were made to revive the industry at least on a provincial basis. All these attempts failed.

THIS MAN OF THREE PROVINCES

And then came Dalsukh M. Pancholi, with his cradle in Gujrath, his school in Sind and his career in the Punjab. The characteristic qualities of the different provinces that have influenced the life of this man combined to give him an advantage over the local pseudo-industrialists of the Punjab. Dalsukh went about his work quietly and unassumingly and produced "Gul Bakavali" in the Punjabi language.

The success of the first picture gave him every hope of reviving Punjab's dead film industry. Taking a popular folk-lore tale, he produced "Yamla Jat", which picture spread like a prairie fire for weeks and weeks at every station in the Punjab. "Yamla Jat" brought in huge profits giving Dalsukh a status and confidence so essential for a new enterprising producer. Soon "Khazanchi", India's miracle-money-maker was on the anvil under the able direction of Mr. Moti B. Gidwani.

"KHAZANCHI" TEACHES

With "Khazanchi", Punjab came into its own. Punjab which was so far identified only with the picturesque costume of its Premier Sir Sikandar Hyat Khan has now given its first lesson in box-office success to the other production centres.

The success of "Khazanchi" is hailed with open arms everywhere. Theatres all over the country, with bankruptcy staring them in the face, have once again become busy beehives of showmanship. People come singing on cycles and in motor cars the songs of "Khazanchi". Some have seen the picture as many as thirty times. It is a magic success. Within 25 weeks Bombay alone collected over Rs. 1,50,000; Poona added another Rs. 1,00,000 and Ahmedabad threatens to collect still another Rs. 1,25,000. And this is the unfinished tale of three stations only in the midst of a thousand other theatres.

In the mind of every other producer, but Dalsukh, a research laboratory has been opened wherein feverish attempts are being made to analyse the elements of "Khazanchi's" marvellous success. They all bow down before the success but are baffled at the cause. They are trying to develop a vision to find out the secret.

In the meanwhile "Khazanchi" goes from one conquest to another. Town after town is won after the fashion of: "I came, I saw and I conquered"—That is "Khazanchi". India's mightiest box-office hit of 1941.

MOTI GIDWANI

And can we forget Director Moti B. Gidwani? It seems, he was born to make history, being associated with some milestones of the Indian film industry. As a co-director of "Alam Ara", the first Indian talkie, as the director of "Kisan Kanya", India's first picture in colour, as the director of "Yamla Jat," Punjab's first mighty box-office hit and now as the director of "Khazanchi", Moti Gidwani himself becomes a glorious milestone in the history of film production in India and Moti is yet only 37.

Dalsukh and Moti have already forgotten "Khazanchi". They have recently produced "Chowdhary" in Punjabi and have gone half way through "Khan Daan" in Hindusthani. We wish them both luck, for, on them depends the future of Punjab's own film industry.

Sunalini Devi Saves "Kasauti"

Pralhad's Wooden Performance

A Fairly Good "B" Class Picture.

"The Literary Department of the National Studios" has written this story—which, in other words, means that many cooks have been at the soup and no wonder the soup has been spoiled.

Whoever have been responsible for the story, they have shown a peculiar lack of imagination in the development of a theme which could have easily become a powerful screen drama with a little exercise of imagination. Strangely enough, this very "little imagination" makes all the difference between success and failure.

"The Literary Department" of the National Studios inspite of its awe inspiring designation can not compliment itself seeing what it has done to "Kasauti". If the National Studios are ever to establish themselves as leaders in National entertainment, they simply must pay greater attention to their stories. Right after "Woman" every story given to the screen by the National Studios has been too poor for film production and one after another pictures have failed to win the appreciation of the public. These are rather bitter remarks, but as true friends of National, we have no other choice.

A BEAUTIFUL THEME

"Kasauti" is a beautiful theme of a mother's sacrifice for the happiness of her only son. Sunalini Devi's beautifully realistic performance, particularly in the last three reels, saves the picture from being scrapped as useless.

Raju, a well-to-do young man, acted by Prahlad, meets with an adventure on his wedding eve. He saves a prostitute from commiting suicide, but she dies, nevertheless, through a fall in her own room in the presence of Raju.

When Raju tries to run away from the scene of death, he falls into the waiting arms of Meena, the younger sister of the dead woman.

Meena is shown as waiting outside all along and one wonders how she knows at all that her sister is dead. Meena suddenly, even before the dead body of her sister is completely cold, starts black-mailing Raju and talks of some irrelevant things like "social status of prostitutes", "vengeance on all men", "love for Raju" etc., etc., all too premature and too unnecessary.

KASAUTI

Producers: *National Studios Ltd.*
Language: *Hindusthani*
Story: *Literary Dept. of the Studio*
Dialogues: *Kanaiyalal*
Songs: *Kanaiyalal & Tiwari*
Photography: *Keky Mistry*
Audiography: *Kaushik*
Cast: *Rose, Prahlad, Sunalini, Veena, Satish, etc.*
Released At: *Pathe Cinema*
Date of Release: *11th Oct. '41*

Director:
RAMCHANDRA THAKUR

Raju is married the next day to Madhuri, acted by Rose, and they go on a honeymoon where Raju forgetful of his love for Madhuri becomes unnecessarily rough to Madhuri.

Meena now becomes Manjula, the society vamp and holding up a murder charge against Raju compels him to introduce her into his society. Raju is also compelled to dance attendance on her. Manjula makes passionate love to Raju but he somehow manages to throw her off every time.

This affair shadows Raju's and Madhuri's married life but Raju's mother, with the vision affection gives to every mother, finds out the secret and takes the matter into her own hands.

The climax is soon reached. Manjula becomes unbearable and demands a marriage with Raju on the eve of the birth of a son in the family. Realising the impossibility of the situation, Raju's mother decides to make the supreme sacrifice and going to Manjula's home poisons her and herself to enable her son to live a life of happiness.

SUNALINI SAVES

Sunalini Devi acts the ideal mother putting rare passion and realism in her work, proving to every one what great heights of histrionic talent she is capable of attaining if given the right type of role. Rose, as Madhuri, hasn't much to do beyond looking sweet and changing saris. Both these things she does marvellously well. Prahlad, as Raju the hero, kills the picture at every foot of it. He is wooden. His voice is so gruff. And his movements are too clumsy. The diction of his dialogues is incorrect. He fails to create sympathy in a role where his first purpose should be to win the sympathy of the audience. Even his features are highly unsuitable for a hero. He may make a good gangster but never a hero. His selection as a hero exposes the bankruptcy of imagination in the director.

Veena, as Meena, overdoes everything she does. She gives a few pointers to the professional prostitutes in lusty approaches and rolling of the eyes. What she does is certainly not acting. She, however, puts over a couple of songs well. But that's all.

POOR PRODUCTION VALUES

The direction of Ramchandra Thakur, M.A., is hardly in keeping with the promise he gave in his first picture, "The Civil Marriage". In this picture his imagination and intelligence seem to have been chilled.

Photography comes up to the usual National standard with great difficulty, while the sound is not all that is desired. The music is orthodox and fails to thrill.

If "Kasauti" is not actually a disgrace, it is hardly a compliment to the studio that produced "Woman",

"Sant Sakhu" Delights The Devotees

Prabhat Revives One More Saint

Hansa's Dignified Performance

If "Lives of great men all remind us—we can make our lives sublime", is the motto that goads Prabhat into giving us one saint story after another, we have no quarrel with them. But in doing so they are, rather sadly, missing the purpose of their glorious existence which they have built with a chain of spectacular successes.

A producing company in the lucky position of Prabhat ought to harness all its vast resources for producing something less spiritual and more realistic. If it is admitted that the film in the most potent factor in human education, it is inevitable that it should be used for the betterment of humanity in general. And what could be better than to picturize parallels from life and thus provide the kindly light of guidance to the nation.

And yet with this reservation in mind we welcome "Sant Sakhu" which revives the story of a girl saint of Maharashtra who through sheer devotion to her husband, under all sorts of hardships, not only attained her own salvation but secured the Divine Mercy for the people of her village.

The theme of the story is as old as Father Time. It portrays a devoted daughter-in-law as against a shrewish mother-in-law with a passive, peace-loving husband. The usual situations punctuate the old drama, which though familiar still entertain masses all over India. In the end it all ends in the conversion of the mother-in-law, as is and has always been the case.

SANT SAKHU

Producers: *Prabhat Film Co.*
Story & Dialogues: *S. Washikar*
Hindi: *Santoshi*
Languages: *Marathi & Hindi*
Photography: *V. Avadoot*
Recording: *S. Damle*
Music: *K. Bhole*
Released At: *Central Talkies*
Date of Release: *27th Sept. '41*

DIRECTORS:

DAMLE — FATEHLAL — NENE

DIVINITY AND MIRACLES

"Sant Sakhu" however, has an element of miracles in it, which makes the divine appearance a little too profuse to inspire continued respect for divinity.

To the intellectuals this picture may sound a little old-fashioned but to the women-folk and to the devotionally inclined it still provides a treat.

Story, treatment and direction are in keeping with the usual demands of such subjects. The music though provincial in its ring, is still sufficiently enterprising and entertaining.

Hansa as 'Sant Sakhu' bears the burden of the tale and acquits it efficiently through many an interesting situation. Gowri, however, takes the popular applause as the shrewish mother-in-law.

"Sant Sakhu" is definitely suitable for children and women.

Here is an interesting court scene from "Anjan", a Bombay Talkies picture with Devika in the witness box and Ashok in the dock.

'Asok-Kumar' Becomes Box-Office Hit

Kannamba and Nagiah Shine

In Tamilnad, any picture starring Thiagaraja Bhagavatar is an automatic box-office hit, for Bhagavatar is a great singer and fine songs are nine points of appeal in the films of the South.

With the added novelty appeal of two Telugu stars of equal magnitude like Kannamba and Nagiah given major roles in a Tamil film, the box-office of "Asok-Kumar" stands heightened. A story of historical origin and background, comic relief by Krishnan and Madhuram and didactic dialogues by "Ilangovan" join to place this picture on the year's box-office peak.

HISTORICAL LEGEND

The story of "Asok-Kumar" has nothing whatever to do with the 'non-violent' Bombay Talkies' star. It is based on one of the legends of history and resembles closely the mythological story of Sarangathara. The story is well-known and was produced as a silent picture by Director Raja Sandow under the title of "Veer Kunal."

According to this dubiously historical story, Emperor Asoka loses his wife and marries a second time. The second wife, Thishyarakshita, amorous, ruthless and scheming, casts covetous eyes at the personable and valorous Kunal, Asoka's grown up son by the first wife. Prince Kunal sternly spurns the passionate proposals of his step-mother that he should become her lover; thereupon, with the proverbial fury of a woman scorned, she turns the tables on Kunal and makes Asoka believe that his son had made improper advances to the queen. Innocent Kunal is banished from the state, but the thwarted Thishya pursues him into his exile by getting his eyes put out through a faked order of Asoka. Through the intervention of a Buddhist monk, Asoka finally realises the truth. Thishya commits suicide and Lord Buddha restores Kunal's eyes. Emperor Asoka embraces Buddhism.

TELEGUS SCORE IN TAMIL

Kannamba and Nagiah are astonishingly successful in their portrayal. Astonishing because, dialogues dominate the picture and these two stars, totally unaccustomed to the tricky Tamil language, yet render their lines with fine accent and superb finish! As far as acting is concerned, Kannamba comes an easy first with Nagiah a close second. Kannamba's vamping and graceful dance are unforgettable.

Bhagavatar serves up rich musical fare and his action only suffers by contrast. Kumudini, who acts as his wife in the picture, is a mere flopping doll. Krishnan and Mathuram work in their laugh-filled gags with more than their wonted aplomb and carry audiences along.

The picture would have been great, instead of mere-box-office, if either the photo playwright or the director had cared in the least to make it so. As it is, the entire picture looks as if it is just a stage performance photographed. The whole picture is more or less a series of single shots, mostly just dialogue shots.

CONSPICUOUS BY ABSENCE

While intelligent direction as such is conspicuous by its absence, the dialogues stand out for their vigour and dramatic content. Didactic, sentimental and theatrical, they go big with audiences, and provide dialogue-writer 'Ilangovan' yet another triumph.

The settings and costumes make an attempt to provide historical verisimilitude and just fail. Photography is unenterprising and average while the recording is uniformly good.

It is a heartening sight, in these days of diminishing film returns, to behold thousands of picture-goers flocking and fighting to see a picture.

ASOK-KUMAR

Producers: *Murugan Talkie Films*
Language: *Tamil*
Dialogues: *"ILANGOVAN"*
Cast: *Thiagaraja Bhagavathar, Nagiah, Kannamba, Krishnan, Madhuram, etc.*
Released At: *Paragon, Madras*
Date of Release: *17th Sept. '41*

Direction :
RAJA CHANDRASEKAR

She: "See this moon, George"
He: "Well, you can't black-out that blessed thing!"

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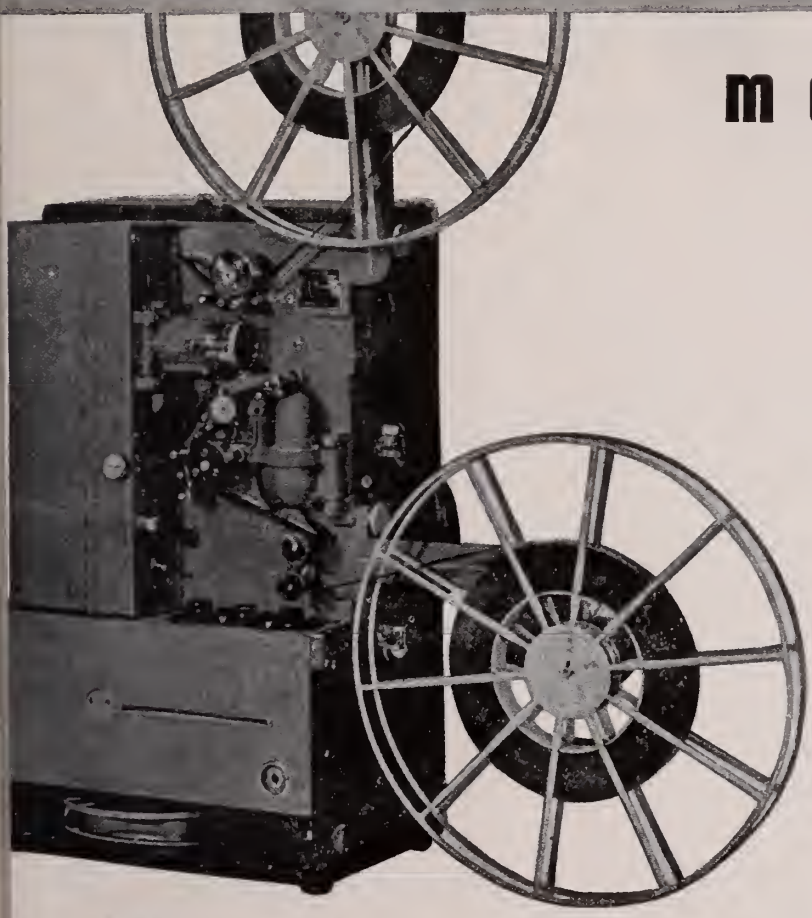

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Editor: BABURAO PATEL

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PREPARATIONS

VOL. 7 NO. 11
DECEMBER 1941

On The Cover
KHURSHEED
Ranjit Star.

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filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.
Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Just Two Thoughts

All is not well with the Indian film industry, though we find several producers making huge profits every year.

Though more people, than ever before, see our pictures nowadays and thus lend definite encouragement to our film industry, our producers somehow do not seem to have realized their social responsibility towards the masses in the country.

The story content of our recent productions has definitely deteriorated and we have a lot of obscurantism in the themes broadcast on the screen.

Seeing the number of mythological and costume pictures coming frequently on the screen, it seems that the present is hitched on to the ancient and mediaevial times and people are expected to live on the now obsolete pattern of the heroes of olden times.

This is, to say the least, retrogressive. Only a few pictures in recent memory like: "Admi", "Padosi" and "Naya Sansar" made some attempt to give a progressive vision of modern life.

We want more pictures of this type for the regeneration of society if our country is ever to compete with the other parts of the world and find its national conscience.

Another aspect of our present day production that glares in the face is the scarcity of new faces.

For years now, we have been having the same old artistes—male and female—appearing on the screen in turn and making as many possible faces with their original ones.

In the Ranjit pictures, most of which are social, the same batch of faces keeps on giving new permutations and combinations month after month till the individuality of every artiste is entirely dissipated in the bewildering maze of several pictures.

We are now tired of all these old faces and tired of seeing them doing the same old tricks for the last six years or more.

It is up to the producers, who take all the profits of the industry, to give us some new faces —new faces which can give us new thrills and new emotions.

Yes, please, let us have better stories and other artistes for 1942.

London sets the fashion!

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A GENTLEMAN ACTOR?

The latest threat of body violence which Editor Baburao Patel has received is from Film Actor Arun Kumar now working in the Ranjit Film Co.

Reviewing "Kanchan" in which Film Actor Arun worked, Baburao Patel wrote: "Arun, as 'Kishore' can hardly be called a screen actor from what we saw of him in 'Kanchan'. He is clumsy most of the time and his gait is hardly suitable for a hero. He seems to have been taken for his slender figure and long nose. And that is hardly enough equipment for a hero."

Film Actor Arun Kumar seems to have been annoyed at this truthful appreciation of his performance and is reported to have said "Tell, Baburao Patel, I am after all a Sikh and I shall break every bone in his body if he keeps on writing like this."

When reported Baburao Patel said: "He is a kid. Let him put his own bones in order and move them a bit when asked to. Instead of wasting energy in improving me, why not improve himself and give us good work."

Yes, Arun Kumar, that is a sound advice: improve yourself so much that even Baburao Patel can't criticise you.

What has the Film Artistes' Association to say about this?

A PATRIOTIC PROFESSION

On the 9th November, members of the Film Artistes' Association of India gave a splendid reception to Mr. S. Satyamurthi, M.L.A., (Central), Deputy Leader of the Congress Party in the Central Assembly.

Mr. Gajanan Jagirdar, the President of the Association, received the venerable guest in choice words and thanked him on behalf of the members of the Association for sparing his valuable time in honouring the Association by his visit.

In reply Mr. Satyamurthy said: "I am very grateful to you for this reception. I know that many of you could not attend to-day owing to their work in the studios. But this is your own show and I hope in future all studios will be closed when such occasions arise. I shall speak to the producers and they dare not say, no.

"Many people do not know but I am a fellow artiste. I have not only acted on the stage but have also directed stage plays in Tamil, Sanskrit and English. I shall do anything to raise this profession to a stature where it is respected."

Mr. S. SATYAMURTY

Urging the artistes to take a serious view of their profession without missing the social purpose of their existence, Mr. Satyamurthi said: "As artistes, you thrill millions. May your shadow never grow less. Please entertain no inferiority complex about your profession. There are black sheep in every profession. We politicians think that we are the only patriots. Patriotism is not politics alone. As artistes you can be equally patriotic. The film is one of the means of spreading culture and education. You can be responsible for making the authentic voice of India heard throughout the world. That will be your patriotic duty. So to the extent you can, you must influence the industry till it becomes indigenous in every respect."

"DNYANESHWAR" IN HOLLYWOOD

That Indian picture "Dnyaneshwar", produced by the Prabhat Film Co., of Poona, seems to have done well in Hollywood.

It is interesting to note that this is the first Indian film, a show of which was sponsored by that august body: The Academy of Motion Picture Arts and Sciences.

An authoritative Hollywood report says: "The picture was "A Boy Saint" (The English title) produced

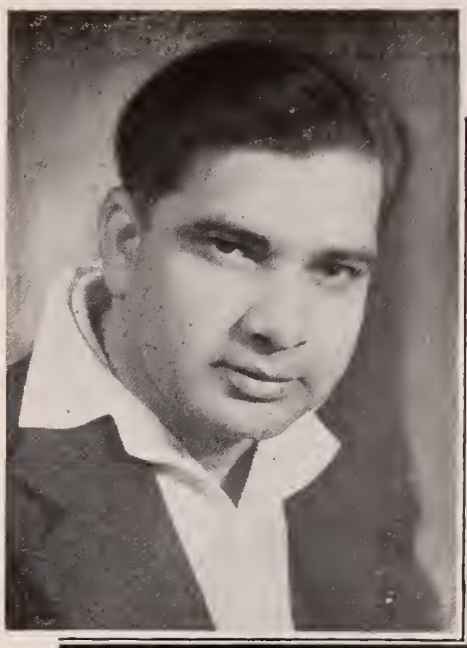
NAZIS AND MOVIES

The Nazis seem to realize exactly the immense propaganda power of the movies, as they are reported to have recently purchased a chain of cinemas in Unoccupied France.

A Franco-German production company, whose policy is controlled by Goebbels, has been formed to organise these cinemas for Nazi propaganda.

This new company's first "business purchase", comprising a group of seven picture houses in Marseilles and others in Cannes and Nimes, was made for £240,000/-. The money, of course, comes from the so-called costs of occupation.

When will the Government of India realize the immense propaganda value of the films and harness it effectively for war purposes?



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STOP PRESS

Producer Kikubhai B. Desai, proprietor of Paramount Film Company and Great India Pictures, Andheri died suddenly about noon, on the 26th November 1941 at Dr. R. T. Desai's Hospital in Bombay.

Mr. Kikubhai had collapsed on the sets of "Sheikh Challi", whilst shooting the picture, late Saturday night suffering from acute appendicitis and had been immediately removed to the hospital where an urgent operation was performed on him.

For the next two days, he showed signs of pulling through, but the inevitable has happened.

We have lost a dear friend and the film industry has lost a pioneering stalwart.

The offices of "filmindia" were closed immediately as a mark of respect to the friend we shall never see again.

by Prabhat Film Co., of India. We enjoyed it immensely not only from an entertainment angle, but especially because it gave Americans a real inside view of India, her customs and her people, their humility, their love of God and man.

"The audience, made up of important people in the film industry, writers, directors, film executives as well as actors applauded several times throughout the unreeling of the film. One particular highlight enjoyed very much by this audience, was the sequence in which the farmer, having given the children a ride to his home, sings happily and with great charm and gaiety, during the ride. This 'bit of Business' as Hollywood would call it might be considered a Frank Capra direction."

GIVE US MORE COMFORTS

In Bombay, the first city of India, showmanship still seems to be in its primitive state of organization. Visit some of our local cinema theatres and you will find even a scarcity of lavatories in our show-houses.

The Majestic Cinema in Girgaon is a case in point. Apart from the obsolete construction of the auditorium, the cinema owners have not cared to provide enough lavatories for the people who attend the crowded shows.

There is a four-seat common lavatory, as unclean and unhygienic as such a place can be, where nearly seven hundred and odd people are expected to take their turn in a short interval of ten minutes.

People who pay Rs. 2|4|- a seat have to use the same dirty place along with the Bhendy Bazar crowd paying four annas for admission. They all stand in a crowd pushing at one another—all impatient, all anxious to be the first. Invariably, those gentle ones who wait till the crowd has dispersed miss a complete reel of the picture by the time they return to their seats.

Now tell us, is this not unfair to the people who pay to see the pictures, to the producer who spends lakhs in producing and thousands in advertising and to the showman himself, who is called a dirty showman by all and sundry?

On an average, a producer spends about Rs. 20,000|- per picture on newspaper publicity shouting himself hoarse in calling the people to see the picture.

And when the people come, what do they get? Not even a decent lavatory.

By the way, what are the Municipal and Police authorities doing? Haven't they got enough horse-sense to understand that a four-seat lavatory is hardly sufficient for a 700-and-odd-seats theatre?

Really, the efficiency of our public services is as nauseating as the lavatories of these cinemas.

HITLERISM IN YANKEE LAND!

Isolationists in America seem to be blowing hot over Hollywood producers turning out war propaganda stuff in their recent pictures.

A non-official investigating sub-committee was recently set up by Isolationist leader Senator Wheeler in his capacity as the Chairman of the Interstate Commerce Committee. Stuffed with die-hard isolationists, it had only one Administration supporter.

KHALIL AHMED

"I have played all the Gods in Hindu Mythology from Lord Krishna to Prabhu Ramchandra I have worked all my life under Hindu employers And now when I hear of communalism in our film industry my heart bleeds. I have been liked and loved by Hindus and Muslims alike. We are all devotees of art and art is above any community" so said Film Actor Khalil Ahmed on the 4th May 1939 at the Indian Motion Picture Congress.

On 26th, October 1941 at 3 a.m. in the morning at the early age of 37, Comrade Khalil Ahmed died after a short illness at Calcutta, leaving behind him a widow, five children and a large crowd of friends to mourn.

Those who die never come back but Comrade Khalil shall be remembered by his immortal words.

The Film Artistes' Association of India passed a condolence resolution and conveyed its sympathy to the family of Comrade Khalil.

Let us all mourn for Comrade Khalil by remembering his words of 4th May 1939.

LOVE,... LAUGH AND .... WEEP WITH THEM !!

★ They LOVED And The SOCIETY MOCKED AT Them .....!

★ They LAUGHED And The WORLD AT LARGE GREW JEALOUS of Them !

★ AND They WEPT Because Society Tortured Them, Treated Them Like Outcasts ....!

Just, Answer... You...!

SOUL-SEARING SOCIAL

ANSWERS

The above questions, The most vital & Ever Burning Problems of The Present Times !

- Is it just that 'WOMAN' should suffer for the Sins of 'MAN'?
- Is it just that Society can dictate any and everything which is grossly inhuman?

CHANDAN

★

Starring:

NAZIR
KANTA
ASHIQ HUSEIN
MAYADEVI
W. KHAN
SADIQUE
JAMSHETJI
Baby Lalita etc.

Direction:
DHIRUBHAI DESAI

●

Scenario:
NATWARSHYAM

Awaiting Release!
Where ?
When ?

For North:
VISHNU CINETONE
Delhi & Lahore

● RELEASING ORGANIZATION:
EXCELSIOR FILM EXCHANGE
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GOVERDHAN BUILDING, PAREKH STREET, BOMBAY

Senator Nye was the first witness and he publicly accused the Hollywood producers of trying to make the U. S. "punch drunk with propaganda to push her into war." He accused Jewish and foreign born producers like Louis B. Mayer, Adolph Zukor, Darryl Zanuck, Sam Goldwyn and others of being emotionally agitated by Hitler and said: "primarily responsible for movie propaganda were four names, each that of one of the Jewish faith, each one a foreign born."

Wendell Willkie, the recent runner-up for the Presidentship, Counsel for the motion picture industry, attacked the legality of the Committee and defended the industry. Said he: "I write with hesitation because (Senator Nye's) reasoning is so contrary to the American way of thinking as it has been expressed since the Bill of Rights and our Constitution were first evolved ....If the Committee feels that the racial and geographical back ground of American citizens is a condition to be investigated, there is no need for the investigation. We frankly state that in the motion picture industry there are in positions both prominent and inconspicuous. both Nordics and non-Nordics, Jews and gentiles, Protestants and Catholics, native and foreign born."

So far nothing has been suggested except that "perhaps the industry should be required to produce movies on 'both sides' of the international question."

This, I presume, means that since Charlie Chaplin made a laughable caricature of Hitler, the industry should be forced to employ Charles Laughton to do the same on Winston Churchill.

Another blunt Senator said: "Every one who has ever had any relations with the movie industry knows that in spots it is unimaginably foul. Some of its business ethics would shame a dope pedlar, and it reeks of nepotism, discrimination, and favouritism...."

"But the movies have not created the only anti-Hitler propaganda. The most powerful propaganda against Nazi Germany is to be found in the daily record of events in Germany since Hitler began to rise....No fictioneer invented the horrors of the concentration camps....The reason (why we have no pro-Nazi films) is that in all the record of Hitlerism there isn't enough favourable material to make a short."

A RELIABLE LINE

Messrs. Evergreen Pictures sole agents for Brenkart Enarc Arc Lamps and Hertner Transverters inform us that numerous cinemas all over India are continuously using their Arc Lamps and Transverters. The latest cinemas to join their list of efficient showmen of India are Shri Krishna Talkies, Indore and Kohinoor Talkies, Dadar.

Some of the other prominent cinemas who either use Brenkert Enarc or Hertner Transverters or both are: New Empire, Metro, Central, New West End—Bombay; Prabhat Talkies, Minerva, Super—Bangalore; Krishna, Regal—Ahmedabad; Niranjan—Allahabad; Metro, Minerva, Rup Bani—Calcutta; Moti Minerva—Delhi etc., etc.

They are too many to be accommodated in this paper with the war on and the cost of the paper high. The idea to be driven home is that these manufactures are very reliable and may be used by needy exhibitors.

RENUKA DEVI

Mrs. Khursheed Mirza, known on the screen as Renuka Devi, informs us that some irresponsible Urdu papers have published false stories of disagreement between her husband Mr. Mirza and herself and have even suggested a possibility of a divorce.

Renuka Devi writes to us to say that these guys are talking through their hat. The love doves are quite happy.

Certainly, this is not fortune telling. But whatever that odd guy is reading in "Swami", a Circo picture, Sitara seems to be worried.

UJALA

STARRING: **BEAUTY QUEEN NASEEM, PRITHVIRAJ, MUBARAK, RATANBAI, MIRZA MUSHARAF**

STORY WRITTEN AND PRODUCED BY
M. A. MUGHNI

ASSOCIATE PRODUCER
MD. EHSAN

DIALOGUES BY
KAMAL AMROHI

DIRECTED BY
K. M. MULTANI

MUSIC BY
PROF. BASHIR

PHOTOGRAPHY
DRONACHARYYA

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

C. P. Peter (Kottayam)

What are the qualifications that a music director must have?

Well, on this point there is bound to be a sharp difference of opinion between me and the music directors. I think, that a music director must primarily know good music, then a lot of music for variety, more still, have an uncanny sense of judging which tunes would be popular. In addition to all this, motion picture music calls for a deep study of the psychology of the different moods of the different situations. That of course, few music directors in India ever understand.

What some of the music directors, however, think as good qualifications for their job seems to be their capacity to drink a lot of alcohol, their smartness in acquiring a good screen girl for the home and the remaining for temporary sex-play, their ability to acquire the abusive idioms prevalent in the studios and their aptitude in doing every thing else but their own work. In spare time these guys prove themselves as good brags as some of our over-assessed directors and stars.

Can you tell me who is the best director of India?

Till "Padosi", Shantaram was easily the best. Thereafter well, thereafter, we just don't have Shantaram.

C. Krishna Reddy (Rajahmundry)

Isn't it a shame that Tamil and Telugu music directors copy the Hindi tunes of New Theatres and National Studios?

There is no shame in copying a good thing. The shame comes in when people copy a bad thing. A good thing should be broadcast as wide as possible —say, for instance, a good thing like "filmindia."

S. G. Desai (Bijapur)

Nalini Jaywant, being a child herself, was asked to play a mother in "Sister" of National Studios. Why?

It looked as if Director Mehboob wanted to perpetuate the oft-cursed child-motherhood prevalent in India. If our directors get a little more sense of social proportion they wouldn't commit such silly mistakes.

Is Neena a Hindu or a Muslim?

A Muslim! And she looks as if she has just stepped out of the story books of Moghul Kings.

R. P. Jamuar (Gaya)

In almost every picture we find boys struggling to get girls. These "boy-meets-girl" stories have now become big pills for us to swallow. Can't you persuade the producers to give us pictures with better and progressive stories?

I can't. But you, as the people who pay, can do that, because producers have their conscience in their pocket. Stop seeing the sex-ticklers and producers will soon give you what you want.

Lilo G. Budherani (Hyderabad)

I am in love with "filmindia". Why don't you make it a fortnightly?

I can't because of the war. But you can. Read it twice a month.

Miss Vatsala Mehta (Jubbulpore)

Why does Motilal always talk of the Cricket Club of India? Does he think that to be a member of the C. C. I. is a heroic achievement?

This girl Rita Carlyle is everywhere. This time with Lion Tamer Moti on the sets of "Circus Queen", a Paramount picture. By the way, where was the lion?

WITH THEIR

"KHAZANCHI"

Creating Box-Office Records

From Karachi to Calcutta,
From Kashmir to Cape Camorin,

10th Month

OF EXHIBITION AT

KRISHNA

BOMBAY

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PANCHOLI ART PICTURES

MAKE A BID FOR
THE YEAR'S HONOURS

FOR THE BEST MUSICAL HIT IN

KHAN DAAN

A DALSUKH M. PANCHOLI PRODUCTION

●

Starring:

MANORAMA, NOOR JEHAN,
GHULAM MOHAMAD & AJMAL

●

Directed by:

SHAUKAT HUSSAIN

●

It will give a new charm to the Screen!

●

TO BE RELEASED IN BOMBAY
WHEN **"KHAZANCHI"** PERMITS

*Distributors:—**FAMOUS PICTURES LTD.,*** BOMBAY

There is nothing heroic about being a member of a club. The Cricket Club of India, however, is a very respectable institution with some of the best people in the city as members. Had it not been so expensive, I would have also become a member. The Cricket Club is not like the phoney Chit Chat Club which is the brain child of Zabak's fertile imagination. I think Motilal should not be blamed for talking about his being a member because it is quite a distinction being a member of the C.C.I.

Why do you use adjectives such as "fascinating", "enchanting" for every actress in your magazine, when most of them can hardly be called even good-looking?

Indeed, why do I do that, when I also realize that most of our girls are hardly good looking? You forget, miss, that mine is a propaganda magazine with the primary aim of popularizing Indian films. So when I write "fascinating", "enchanting" etc., I doctor the critical eye of the audiences and fog their vision, till they come to believe that what they see is as I describe it. You forget that film making is not merely an art, it is also a business and unless it pays as a business, no one can afford to continue serving art.

P. P. S. Rao (Bangalore)

May I have some information as to the life and career of Rafique Guznavi?

Yes, he is a tall, cheeky Afghan with the warm affection of a Punjabi and the devil-may-care bravado of an Afridi bandit. Rafique himself would make a good well-dressed bandit. He is a graduate of the Government College, Lahore, an excellent musician, an Urdu scholar, a good short story writer, and a film director. In fact, Rafique is an all-in-one combination of several attainments in addition to being perhaps the most unsteady and impulsive lover. His career began as music director and actor in "Heer Ranja" after which he landed himself in Bombay to make me his first friend and patron. Since then, he has been an actor, director and story writer in umpteen films, big and small. All the time he has been living well, too well, and dangerously too. But he is a damn good hearted boy with a broad smile and lots of optimism. Just at present he is producing "Leila-Majnun" in Pushtu for his Pathan and Afridi banditti and I think he will make money in it if he manages to reach his brotherhood in their mountain recesses.

As regards Rafique's life, I doubt whether the guy himself can remember the numerous hurdles he has jumped over in the past. Rafique always lives in the present. The past is dead to him and the future is not born. What makes me laugh is when he tries to talk like a businessman.

Nuzhet Hussein (Muttra)

The Ranjit Movietone have had a number of successful pictures recently. Why are they progressing so well, when others are not doing well?

At the head of Ranjit is a clever man of brains —Sardar Chandulal Shah. He keeps pace with the times and gives the people what they want in these times of strife and bloodshed. Result: He is making tons of money.

V. K. Bhatnagar (Sikanderabad)

In "Musafir", Khursheed falls in love with a lame person; in "Pardesi" she is in love with a mad man; in "Shadi" with a cripple; in "My Eyes" with a blind man. May I know if she will care to fall in love with a bald friend of mine?

She is already in love with a bald, greying athletic man. Think of another combination please.

B. R. Verma (Patna)

Is Snehaprabha married?

Yes, to Kishore Sahu. And the wedding was celebrated at the Purohit's Cosmopolitan Restaurant with Sardar Chandulal Shah, Miss Gohar and Ahmed Abbas present.

R. N. Murthy (Bangalore)

Who are our six best cameramen? Please name them in their order of merit.

Nitin Bose, P. C. Barua, Yusuf Mulji, Pandurang Naik, Faredoon Irani, Avadoot and Gordhanbhai Patel.

Sitara, smart as usual, looks smarter in "Swamy", a Royal release directed by Mr. A. R. Kardar.

A STAR-STUDDED EARTHLY PICTURE !

BALWANT SINGH

SHANTA HUBLIKAR

JAGDISH

KALYANI

"MALAN"

WHEN SINFUL LUST BLINDS REASON MAN BECOMES A BRUTE. THIS GREAT SOCIAL STORY IS AN IMMORTAL THEME OF CONFLICT BETWEEN GOOD AND EVIL.

●

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Kanta in "Chandan", Ashok Movietone's maiden picture.

Where is Prabha of "Ummid" working now?

She has just finished the heroine's role in "The Toy", an Amar picture.

What has happened to "Omar Khayyam"?

"Omar Khayyam" also seems protected by a legendary curse like the Tomb of Tutankhamen. The "excavation" has therefore been given up.

P. V. Ramarao Gupta ((Madras)

Is it true that Mr. Krishna Rao, the Music Director, has left Prabhat? May I know where he is gone?

He has joined Atre Pictures at Parel, Bombay.

U. G. Desai (Kolhar)

Why are you giving so much liberty to Mr. K. Ahmed Abbas who is always criticising your "filmindia"?

Though Abbas has full liberty, he never takes advantage of it. If Abbas criticises "filmindia" it is for the good of a paper which he has in a large way helped to build. To me Abbas has always been a younger brother and though we often quarrel, no third person has a right to interfere. We know each other better. Your advice, therefore, is not needed.

B. H. Tirumalsetty (Sathanoor)

How is it that Naseem, the queen of beauty is described as a flower without fragrance?

A flower's beauty can be shared by a community but its fragrance can be the privilege of a few individuals. I cannot therefore satisfy you in case of Naseem. She should be as beautiful as she looks. But why not enjoy the fragrance of her work in her next "Ujala", a Taj Mahal picture.

Satya Paul Mehta (Lahore)

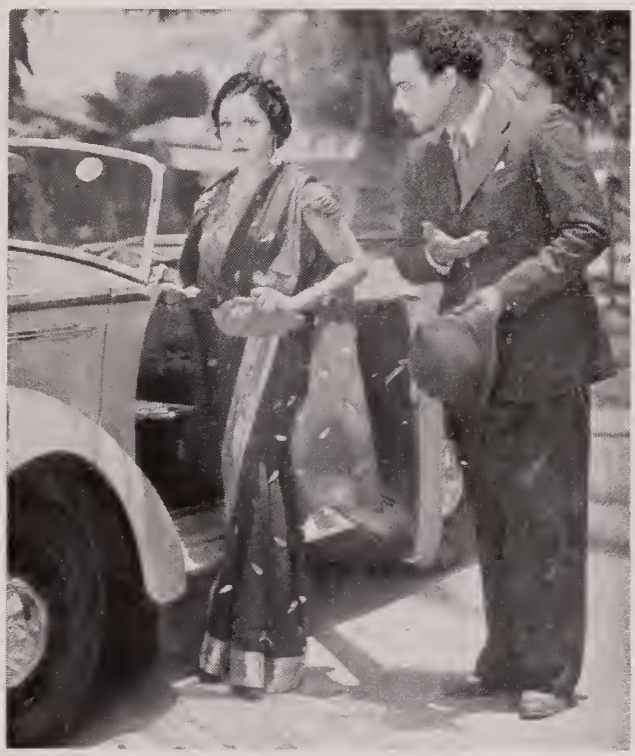
If I come to Bombay, will you show me round the studios?

No. My work is to write "filmindia" and not to chaperon youngsters round the studios. I have no time.

J. Madhok (Hyderabad)

Do you think that the entry of educated boys and girls into our film industry has raised the status of the industry?

Yes, the boys, generally well-behaved university graduates in pursuit of an ideal, have certainly helped to give a better complexion to our film industry. But I can't honestly say the same thing about our educated society girls who have joined the screen. Barring a few exceptions, almost every so-called educated society girl has proved herself worse than a professional prostitute. While talking tall all the time many of them have used their very social status and education to invent new methods of sex approach and have victimised many a young man by robbing him of money and ruining his health and career. From clever producers to struggling unwary journalists, everyone has been a victim of these social spongers some time or other.



With Madhuri, Rama Shukal teams for the first time in "The Guest", a Ranjit picture.

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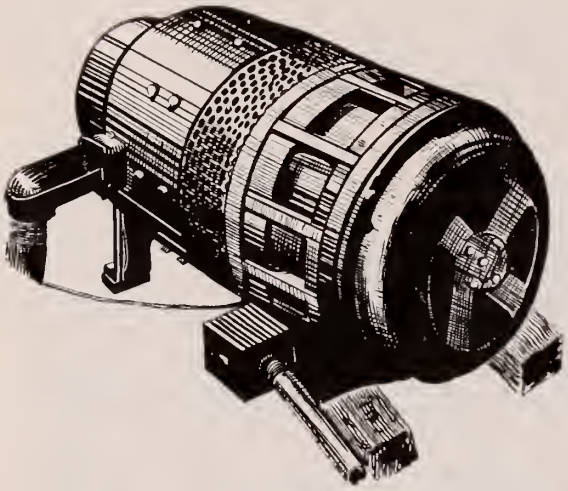

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Sumati Gupte and Master Vithal in "Old and New" a Famous Arun social picture.

These girls are having a swell time of their life and they often use their intelligence to justify their criminal acts.

On the other hand, the one-time professional prostitutes who were drafted in for their beauty and music have become comparatively better women now having got success and money in the very serious profession of film acting. And these women are now establishing better traditions for the future. Some of them have got married and have settled down to a respectable life and generally these girls behave with more restraint and respectability than their educated society sisters who had come to lend their social weight to the industry but have now become the incubators of fell diseases.

G. R. Bhanja (Cuttack)

I wrote several letters to Kishore Sahu c/o Bombay Talkies but got no reply. Where is this dashing young man nowadays?

This dashing young man is now acting a bachelor father in a comedy of Paramount. You write to him to his home address: Sarah Villa, Shivaji Park, Dadar, Bombay and the guy will reply.

S. Z. Aldroos (Bombay)

What is Zabak's home address?

That is one thing about Zabak that cannot be given. He probably has too many creditors who have been trying to find him for years. Do you know that Zabak can't use half the roads in Bombay, as tailors have acquired the lazy habit of wasting time standing in their doorways.

Khabibur Rehman (Monghyr)

Can you tell why the cinema has become a mania with the students of to-day?

Because of the popularity of "filmindia" among the students. The recent Readers' Research reveals a percentage of 42.9 as exclusively student readership.

Why is the New Theatres of Calcutta going from bad to worse every day?

Really? Some of the South Indian papers don't seem to think so, nor does Mamoojee, the Bombay agent of N. T. believe it. One thing I know, is they don't seem to be giving good pictures nowadays. But that may be according to plan.

Surendra Nath Dube (Cawnpore)

A friend of mine has fallen in love with Manorama who worked in "Khazanchi"?

So have a hundred friends of mine. But what does Manorama care!

Jaghmohanlal Gupta (Loharadaga)

Who is the best dialogue writer from the following: Kashyap, Sudarshan and Indra?

Kashyap.

M. K. Ahmed (Mwanza)

To which part of India does our Editor belong?

India proper, old boy.

Please give me the name of a reliable institute in Bombay, where one can learn sound recording?

The Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Fort, Bombay.

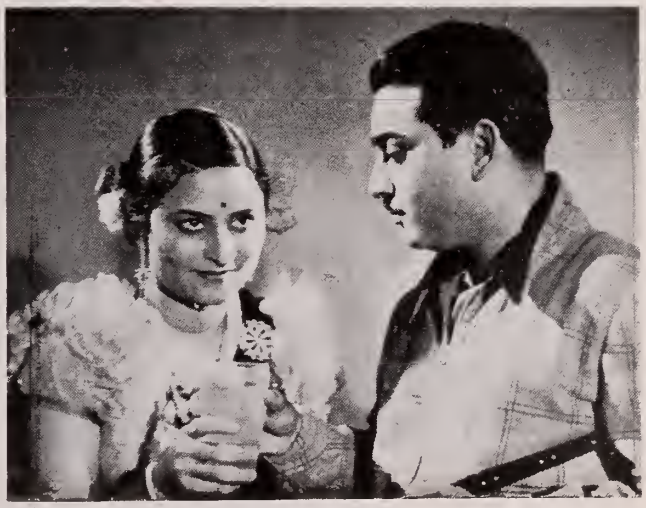
G. P. Kajriwal (Benares)

Trilok Kapur resembles Prithviraj. Why?

Well, I don't know why, but they happen to have the same parents. Do you think, that is the reason?

R. Sewdurson (Durban)

Are Baby Indira and Baby Suman really babies, drinking milk?



Usha Mantri seems to be thrilled to be with Vasant Thengdi in "Municipality", a Marathi picture of Brilliant.

A PAGE FROM
RAMAYAN
PRAKASH'S
Glorious
PRODUCTION
BHARAT MILAP
(IN HINDI)
Cast
DURGA KHOTE
SHOBHNA SAMARTH
SHAHU MODAK
PREM ADIB
CHANDRAKANT
VIMLA VASHISTHA
& A GALAXY OF STARS
CHIEF AGENTS:-
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BHARAT
BHET
(IN MARATHI)
DIRECTION
VIJAY BHATT
STORY BY V. AUNDHKER.

You have forgotten one more baby—Baby (Snehaprabha) Pradhan.

Who sings better between Prithviraj and Motilal?

If what they sing is music, then, of course Motilal, as he has sung more often.

Pandarji S. Vas (Calicut)

My heart was actually breaking when I read your harsh criticism of Leela Chitnis in "Kanchan"?

Wait till you see her in "Jhoola", you will be compensated for missing "Kanchan".

M. P. Awasthi (Indore)

Why do most of the film companies fail to live long?

Because their proprietors live too well when the going is good.

Minhazul Hassan (Poona)

Which film company in India has the most efficient management?

The Bombay Talkies Ltd.

Why are the technicians in India under paid?

Now, who told you that story? Some of the technicians are so well paid that they can afford to keep motor cars and fool about with the film girls. Most of the top men are paid a bit too well. Only the assistants are perhaps underpaid more because of the ruthless exploitation practised by their technician-executives than due to the indifference of their employers.

K. B. Malkani (Kotri)

Don't you think that "Brother" should have been the title of Mehboob's "Sister"?

Mehboob is a chivalrous sort of a guy and naming pictures wrongly is an established practice.

G. Raghavendra Rao (Mandya)

Who is this fellow Zabak? His name is as funny as his face.

I beg your pardon. His face is funnier.

Doesn't Ahmed Abbas look funny with his moustache?

I had once an argument over this with Snehaprabha Pradhan and she doesn't think so. She thought that I looked like a boiled potato with a clean shaven face. I couldn't press the point home with Abbas present.

Miss T. Green (Calcutta)

I feel thrilled about Ashok Kumar, so do many of my girl friends. My brother, however, prefers Prithviraj. Why is it so? Are the boys jealous of Ashok Kumar?

Somehow, I have also come across this Ashok Kumar complex amongst girls. I guess some girls like a soft and tender man while others prefer the cave-man type. Boys, of course, like virile types like Prithviraj, more so because most of our present day boys are such poor spots of manhood. Well my dear, in these matters, tastes are individual

A. K. Green (Calcutta)

I have seen Snehaprabha in her unique role in "Punar Milan" about twenty times. My sister says, I am a mad-cap. What do you think?

I think you are. But wait a bit! A friend of mine is reported to have seen it twenty one times. So you are not so mad after all.

A. Babu Rao (Kondapalli)

Is it possible to correspond with Miss Anis? (Not with any bad intention).

Good you removed the doubt because Anis has a body guard with a gun, who always talks of shooting. Being a retired police chap, he only talks but never shoots. That is what delays the issue. I think, you should give Anis a rest. Just at present, she needs it.

Y. S. Gurjar (Howrah)

I am quite in agreement with your views about the Leela Chitnis picture "Kanchan". Really it is worthless picture. Leela Chitnis has failed miserably in a picture of her own after her triumphant success in "Kangan" and "Bandhan". Her dances too are very odd. I think she must have learnt dancing just before the picture.

The only man who doesn't agree with what you say is C. R. Gvalani, Leela's second husband. He thinks that I wrote a nasty review to pull down the picture. On the other hand, I would have been the first one to applaud Leela, had she done something worthwhile.

Husna Banu seems to wait in "Nai Roshni", a social picture of National Studios.

Jaswant Singh (Mansadevi)

I have an earnest longing to hear you sing?

Come over, if you can face the music.

Madhukar C. Patel (Nairobi)

It is heard that Meera, the daring actress, is getting married?

Really? These girls are daring. I would think a thousand times before I get married again—that is if I get another chance.

Ramchander Jain (Roorkee)

Renuka Devi came to our college to witness a hockey match in which her husband played. We found her a little indifferent to the students. Will you kindly explain why she is so?

Probably because she was not herself playing. Renuka likes a strong, vigorous game.

N. D. Pawar (Junar)

Some of my friends here are trying to bring some wretched prostitutes into society. Will V. Shantaram thank them for their enterprise?

Why V. Shantaram alone, I shall also thank them if by introducing prostitutes to better people, your friends can provide an incentive to these girls to live a better life. Prostitution is not so much a moral degradation, as it is an economic necessity. No girl likes prostitution, if she can feed herself otherwise. But let your friends make sure whether the society to which these girls are introduced is really good enough to receive the prostitutes. Good society does not merely mean good dress, plenty of money, some education and a stream-lined appearance. Most of the girls we meet in Bombay's "good" society are worse than professional prostitutes. They lack even the primary honesty of the prostitute, who makes no secret of her means of livelihood. On the other hand the stream-lined big society prostitutes, and we find them in crowds on the race course, at charity dances, at clubs and even in so-called respectable drawing rooms, are more dangerous, more expensive and in return give less value, because of their clandestine pursuits which have no social purpose beyond filthy self-indulgence.

Between these two types of women, I would prefer to be seen with an honest professional prostitute rather than with the clandestine social creeper who times her sex exploits between the day meals when the husband or the father is out sweating for the daily bread.

Next time you meet a "good" society girl, look at her twice and make sure that she is really good. I bet, you will have to wait for months, unless you search among the unglamorous house wives.

Miss Mohina Lall (Calcutta)

Kindly give the private address of Director Kardar?

Mr. A. R. Kardar, Zaver Mahal, Marine Drive, Bombay. He is an enterprising director and is always on the look-out for new talent. Write to him, if you are interested in working for the films.

Madan Mohan Sharma (Agra)

Does Ashok Kumar take opium? He looks a half-crank in all his pictures.

No. He drinks milk and he is a full crank in the right sense.

V. S. Gulwadi (Madras)

Isn't Meenaxi of Navayug Chitrapat beautiful?

No, not by the widest stretch of imagination. But, like Myrna Loy, she is a warm house wife type personality and she usually shines in such roles. She is definitely not a picnic model for the swimming costume, though her director Winayak once put her in one, for reasons known only to him. As an artiste Meenaxi hasn't much acting talent, but as a type she is highly suitable.

Is Meenaxi married?

Yes. To a boy called Shirodkar—quite a modest, harmless sort of a chap who takes delight in his wife's success. I think he is quite happy.

Jogendra Nath Misra (Bhagalpur)

I have learnt that you are going to join the war?

No, our producers are not that lucky. Even Dalsukh Pancholi with his unique luck in "Khazanchi" can't expect this windfall.

Akhauri Baikunth Nath (Ranchi)

What special features did you like in Pancholi's "Khazanchi"?

The story was familiar to me being taken from "Way of All Flesh" but it was a good screen plot and worth translating into Hindi. What appealed to me most were the snappy tunes of Gulam Haider and the simple compositions by Walli Saheb, the popular song writer of the Punjab. The general snappy atmosphere, punctuated by those two teasers Romola and Manorama, was also a feature of the film.

Salvi and Meenaxi seem to coo together in "Sangam", a Navyug picture.

HERE IS A BEAUTY TIP FROM LOVELY *Leela Chitnis*

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★ HIS ★ MASTER'S ★ VOICE ★

Chandramohan --- India's Cat-Eyed Actor

Fierce But Fears A Wife

"I've Never Failed" He Thunders

By: **Hyacinth**

Chandramohan, bad man of the screen, has achieved a position in the film world which is the envy of the sob sisters and the heart-of-gold romantic actors.

His professional villainy ropes him in enough money to win him the title of the highest paid star in India. Who wouldn't be the wickedest of villains for Rs. 3,750/- a month.

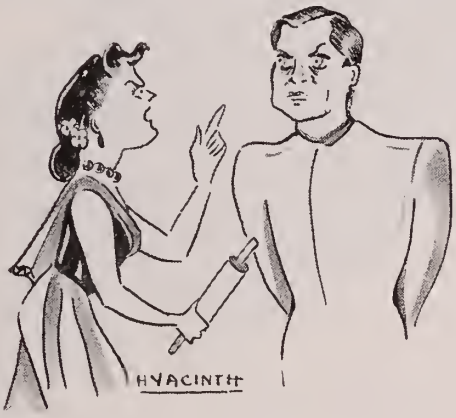
Having heard so much about this Kashmiri Brahmin Chandramohan Wattal, I arranged to have an interview with him so that I could see for myself if he was as fierce as he looks on the screen.

Now mind you, I had already heard rumours about the man. I had heard he was an egoist and terrific brag and also that he was a heavy drinker.

Being a gentle creature myself I confess I was a little nervous about the interview so I arranged to meet the "villain" in "Filmindia's" office where numerous clerks and typists (to say nothing of Baburao Patel) could rush to my assistance.

His professional villainy ropes him in enough money....

On coming face to face with Chandramohan I sniffed the air to see if it was laden with an alcoholic odour. Having satisfied myself that everything was perfectly normal I took stock of the actor. He is of medium height and inclined to be fat. He is 35 now, and at 45 I prophesy he will have several double chins unless he exercises a bit more.



"If there is anything I can't bear, it's a nagging woman....".

Nevertheless he looks distinguished on the whole. His hair is very grey but it is a premature greyness which started when he was a youth of 18. His eyes are his most striking feature. They are really fierce even when he smiles. They are grey-green in colour and very much like cat's eyes.

I first asked Chandramohan about his people and he told me that his father was a member of the Court of Wards in Gwalior State and his grandfather was the Dewan of Kaurali State.

INTELLIGENT CONVERSATIONALIST

Chandramohan as a school boy was naturally clever but not studious. When I tried to question him about his school days he shut up like a clam and said he would rather not say anything. I don't know whether this is because he is too modest to talk about all his scholastic achievements (this is not like Chandramohan) or because he was expelled from school for being a naughty little boy. Anyways I do know he has no academical qualifications but he feels that he has inherited culture from his parents and added to this he has a natural intelligence which makes him able to talk intelligently to the most learned of men.

Cat-eyed Chandramohan

You would think that with parents as wealthy and important as his, Chandramohan would have been launched out on a career with the greatest of ease. But when Chandramohan reached manhood his parents had both died and he was generally looked after by guardians. These guardians, however, did not share the same views as young Chandramohan and like most elderly people felt they knew best. So Chandramohan left home on March 10th in 1930 and went to Delhi. He had hardly any money and no training but through the influence of some friends he got a job as manager of a cinema. He had more than one job like this and was also manager of Mangal Talkie Distributors.

Then came a turning point in Chandramohan's life. He went to Poona to negotiate for "Sairandhri" a film which Prabhat's were making

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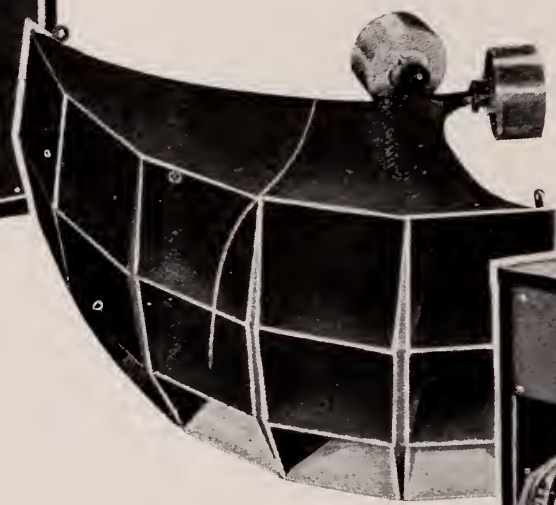

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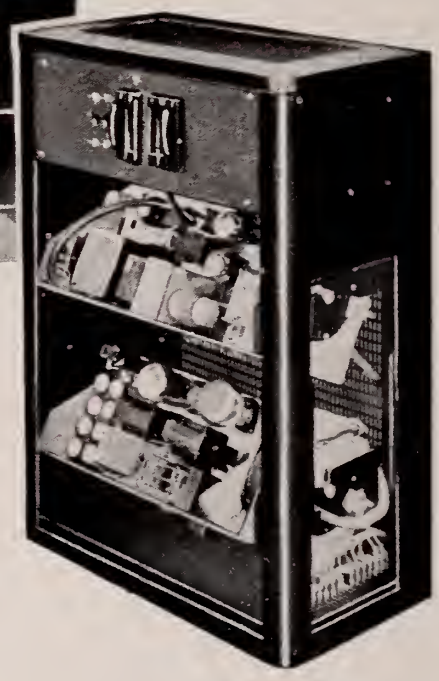

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His drink bills are enormous.....

in Kolhapur. At Prabhat's he met Director Shantaram who thought he'd make a good actor. At that time Chandramohan did not want to be an actor but when Baburao Pendarkar left Prabhat's he was asked again to join the company. This time he agreed and started playing leading roles immediately. This was in 1934.

His first film was "Amrit-Manthan". He was dubbed a villain early in his career because the directors thought he looked villainous.

DISAGREED WITH SHANTARAM

Chandramohan enjoyed working at Prabhat's and thinks Director Shantaram is one of the best directors he has met. However on one point Chandramohan and Shantaram did not agree. Shantaram was continually saying "We are Prabhat. We make or break people", and things like this which gave all the credit to Prabhat's. Now Chandramohan felt that a fair amount of credit should go to individual actors, and so that same spirit which fought against his guardians' dictatorial attitude, rebelled, and Chandramohan left Prabhat. This was in 1936.

In 1937 Chandramohan joined Huns Pictures in Kolhapur. He says "everything there was a racket and I didn't stay long."

Then in 1938 he joined the Minerva film company but didn't stay long with them either.

You will be thinking by now "this fellow Chandramohan seems a disagreeable sort of chap. He seems to be continually quarrelling with film studios."

I thought that too and I asked Chandramohan about it. He said "I'm a very good quiet boy until I'm provoked and then Heaven help the man who provokes me. Looking at his fierce eyes I resolved not to rouse his anger and then realising I was being stupid I said to myself "You worm, how d'you think you are going to get an interesting interview if you are too scared to ask impertinent questions?"

AFRAID OF A WIFE

So I roused myself and said, "Mr. Chandramohan, tell me why you haven't married", and in quite a docile manner he replied "I haven't married because if I did I would lose my individuality and I wouldn't be able to take chances. I am very ambitious and adventurous, but if I had a wife she would be a responsibility and she would cramp my style. If I marry a quiet retiring home-girl she will suffer in silence while I continue to live in my haphazard fashion but her very silence will make my conscience prick and irritate me. If I marry a modern go-ahead girl she will nag at me because my main interest will be my work and I will have very little time for her. Now if there's anything I can't bear, it's a nagging woman. No thank you—this man is not going to marry—ever!"

All you pathetic bachelor ladies who dream fondly of this flashing-eyed villain at night, had better let matrimony drop out of your dreams.

HIS THUNDERING EGO

This nomad Chandramohan who wanders from one film company to the other is now free-lancing. He is one, (if not the Best) of the best character actors in India and loves his work. He says "I never work for money (that rolls in automatically) but only to satisfy the artist in me." If our money rolled in automatically and in large sums we would not work for money either! Chandramohan is idealist enough not to work at all when he cannot work for work alone. He has practically directed some of his films and all these films have been successes. He says "No picture I have acted in has been a failure because of me, and many pictures have succeeded because I have acted in them. I like to be able to express my own ideas about how I should play a scene. A director must say what he wants to say to the public through the artiste, but the artiste must have some say in the matter. If directors could act they would not need to have artistes to put over their films, but as long as they can't act they must allow actors more scope for interpreting the role in the way they think is best."

Chandramohan spoke so feelingly on this subject that I was almost tempted to ask him if he'd like to get all his grievances off his massive chest.

I changed the subject and asked Chandramohan to tell me more about his life. This is what I drew out of

Dislikes men who pretend to be very goody-goody....

WARNERS ARE PREPARED!

AND THE STRONGEST SCHEDULE EVER

ONE FOOT IN HEAVEN

FREDRIC MARCH ✦ MARTHA SCOTT
in Hartzell Spence's Best Seller

MAN WHO CAME TO DINNER

BETTE DAVIS ✦ ANN SHERIDAN

CAPTAINS OF THE CLOUDS

JAMES CAGNEY (TECHNICOLOUR)

THEY DIED WITH THEIR BOOTS ON

ERROL FLYNN ✦ OLIVIA DE HAVILLAND
Together Again in Romance and Adventure

Leela Chitnis will soon be seen in "Jhoola", the new picture of Bombay Talkies.

him. Like Garbo he likes to be 'alone' at times so he lives by himself at Churchgate and has friends over when he feels like company. With these friends he shares his good whisky. He says his 'drink' bills are enormous though he never actually drinks too much himself.

Feminine-like I advised him to buy some of those tabs doctors stick on medicine bottles to mark the doses and to stick some on to his whisky bottle so that people wouldn't help themselves too generously. But Chandramohan thought this would be too broad a hint, so he'll just continue to pay enormous drink bills.

TEACHING EVEN THE YANKEES!

He says he's a fool where business is concerned. If so, then he's a lucky fool. His ambition is to go to Hollywood and to act in films about India. He would like to do 'Horror' pictures there. He also feels he can teach the Americans a thing or two about acting.

He'll probably go to Hollywood two years after the war is over, and when things will have settled down to normal. Chandramohan has very strong likes and dislikes. He dislikes swollen headed people and mischief makers. He dislikes to see Indians dancing European fashion and he dislikes men who pretend to be very goody-goody. He says "Man is a compound of good and bad. If a man is not that way he is not a man."

Chandramohan's great passion is racing and he hopes to own a horse soon.

For a change he would like to act in a comedy of the Buster Keaton type where the characters would be serious but the situations funny.

As a parting shot I said to Chandramohan "People call you a brag." What have you to say in defence?"

He said, "I am not a brag. I just state facts. If a man talks a lot he's called a brag and if he doesn't have anything to say, he's called a fool, so I just state the truth about myself and let people think what they like."

Take it from me, this swash buckling black sheep of numerous films though he may not be exactly modest is a fine fellow and a wonderful actor.

Jairaj and Snehaprabha have some very attractive situations to themselves in "The Toy", an Amar production.

PANCHOLI ART PRODUCTIONS (Lahore)

Strange as it may sound, it is true that Mr. Dalsukh Pancholi has received an offer of Rs. 40,000 for the privilege of recording the songs of "Khan-Daan", the new social picture of the company.

This offer is naturally given by a record manufacturing company to compete with its rival already in the field. So popular have been the songs of "Khazanchi" that over a hundred thousand records of the opening song have been sold.

Naturally therefore, the music of "Khandaan" is also expected to be equally stunning because Gulam Haider the music director of "Khazanchi" is again in the job.

"Khandaan" is almost ready and the next picture to go into production is called "Poonji".

PRABHAT FILM CO. (Poona)

The picture that is in making at the studios is, as is reported, "Kalidas", a biographical story of the famous Indian poet. The primary preparations are now well on way and the shooting is expected to begin next month. This picture will be directed by Messrs. Damle and Fatehlal in association with Raja Nene.

NATIONAL STUDIOS (Bombay)

"Nai Roshni" a social story which was released at the Pathe Cinema, Bombay, during the last week of November is reported to have been received well by the people. A number of pictures are in making at the studios and some of the names that come to mind are as follows:—"Nirdosh", a social picture in Hindusthani and Marathi; "Roti" a social melodrama featuring Chandramohan; "Garib" another social story starring Rose and Surendra; "Vijay" still another one featuring Durga Khote and "Lalaji" a social comedy starring Yakub.

BOMBAY TALKIES (Bombay)

"Anjan", starring Devika Rani, is still holding its own at the Roxy Talkies, Bombay. There is not the least doubt that this picture of Bombay Talkies has proved popular.

At the studios in Malad they are shooting, and have come almost to the end of "Jhoola", the social picture featuring Ashok Kumar and Leela Chitnis. Reports suggest that this picture has a marvellously strong story in refreshing contrast with the several given by the studio hitherto. They expect to release this picture during Christmas in Bombay.

PRAKASH PICTURES (Bombay)

The sudden iliness of that beautiful crooner Jyoti has compelled the studio to hold up the preparations for "The Station Master", a social story featuring Mazharkhan. The studio is now in search of another girl to replace Jyoti who is reported to be seriously ill.

On the sets is "Bharat Milap", a mythological spectacle featuring Shobhana Samarth and Shahu Modak under the careful nursing of Director Vijay Bhat. This picture is expected to be another smasher like "Narsi Bhagat".

FAMOUS ARUN FILM CO. (Poona)

Quite a lot of progress has been made in the shooting of "Old And New" a social comedy under the direction of Bhal G. Pendharkar.

With Sumati Gupte and Dinkar Kamanna in the leading roles people expect this picture to be a successful box office hit.

SHALIMAR PICTURES (Bombay)

Described as a dream of music and song, Shalimar's "Ek Raat" is fast proceeding under the jealous care of Director W. Z. Ahmed.

The producers say that the enchanting songs of "Ek Raat" are not just off-hand combinations of words stuck together but are the result of the best lyric writers competing with one another. They are confident that songs of "Ek Raat" will be echoed again and again in the corridors of Time.

Well, let us wish Director Ahmed every success.

RANJIT FILM CO. (Bombay)

"Dhandora", now known as Charlie's own picture, is due to be released at the Royal Opera House immediately after "Sasural".

"The Guest", directed by Chaturbhuj Doshi, is now ready for release. It features Madhuri, Shamim and Rama Shukul, who are reported to have given a beautiful team work, that will make the picture successful.

Another picture by Chaturbhuj called "Dhiraj", is now on the sets. It features Sitara, Ishwarlal and others.

Still another one that has been completed is a social melodrama called "Beti" directed by Jayant Desai. With Khursheed and Vasanti in the lead, the director entertains very good hopes about the success of the picture.

MURLI PICTURES (Bombay)

Director Ram Daryani's social story "Pyas" featuring Snehaprabha and Nazir has been completed and is now waiting for its turn at the Imperial Cinema, Bombay.

In the meanwhile this young enterprising director will be probably given an assignment by the Ranjit Film Co.

CIRCO PRODUCTIONS (Bombay)

"Swami" released through the Royal Film Circuit is running remarkably well at the Majestic Cinema in Bombay seeing that as a social picture it has plenty of competition in the town.

At the studios Director Bose is very near completing his social picture "Apna Ghar" starring Chandramohan and Shanta Apte.

Another picture which is making steady progress is a socio-religious subject called "Bhakta Vidur". This picture features the celebrated actor Vishnupant Pagnis.

Still another one, a social story, is being shot by Director Kardar. It is called "Nai Duniya" featuring Shobhana Samarth, Mazhar Khan and Azurie.

TAJ MAHAL PICTURES (Bombay)

At the Wadia Studio Director Multani has gone more than half way through the maiden picture of this company called "Ujala".

With Naseem and Prithviraj supported by Ratan Bai and others this picture has become the item of competitive bargaining among the distributors of India.

The result is: That the South Indian distribution has been taken up by Select Film Circuit. while Bombay, C.P. C.I. has been taken up by the Select Serial Supply. Both these distributors have paid rather heavy minimum guarantees after making themselves sure by seeing the rushes.

BRILLIANT PICTURES (Bombay)

"Municipality", the social story, with hilarious comedy as its basis, is now getting its finishing touches at the studios in Poona. This picture is due to be released in Bombay very shortly and great things are expected.

EXCELSIOR FILM EXCHANGE (Bombay)

With his irresistible methods of persuasion, Mr. Lim Bililmoria, the charming, young proprietor of this distributing company, has managed to secure the maiden production of Ashok Pictures' "Chandan", produced at the Vishnu Studios.

If half of what young Lim talks about his picture is to be believed "Chandan" is going to be a sure hit.

NAVYUG CHITRAPAT (Poona)

"Sangam" a social comedy featuring Meenaxi and Winayak is reported to be doing very good business at the New West End, Bombay.

The next picture to go into shooting is called "State Guest" a story with rollicking laughter. This picture will be directed by Mr. Winayak who is already reported to have secured still another new story from the well-known journalist K. A. Abbas, who wrote "Naya Sansar" and "Nai Duniya".

FAZLI BROTHERS (Calcutta)

Known for his capacity to take infinite pains, Director Hasnain has completed "Masoom" after a long labour of love. This picture is expected to be on the screen any day now and Director Hasnain is already preparing for the next picture.

PRICE LOW - *but* PERFORMANCE HIGH

CINE-"KODAK" MODEL BB JUNIOR

f. 3.5 ... Rs. 125
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HOME MOVIES in the full substandard size of 16mm. have the advantages of a bigger screen-picture and greater ease in editing. This Cine-"Kodak" Model brings the capital cost of 16mm. filming within the reach of anyone who can afford a good still camera.

LENSES
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f. 3.5—fixed focus, 5 feet to infinity
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Spring - driven motor, with finger - tip control and lock for self-taking (while you walk round into your own movie).

Direct-vision View finder (folds flat) —Built - in Exposure Guide—Outside Footage Indicator.

In the meanwhile Director Fazli is working on "Chowranghee" a social story in Urdu and Bengali. The music of this picture is composed by Nuzrul Islam the well-known composer and musician of Bengal.

BHARAT PICTURES (Bombay)

"Darpan" a social melodrama with Shobhana and Prem Adib in the lead is lying ready for release waiting a suitable theatre in the city.

This firm of distributors is now likely to embark on a programme of production and is reported to be making its preliminary preparations.

VENUS PICTURES (Bombay)

Director Gunjal is producing the maiden social picture called "Kirti" with Lalita Pawar, Jairaj, Jagdeesh and Sunalini Devi in the lead. It is a social story portraying the conflict of ideals of the young and the old.

PARAMOUNT PICTURES (Bombay)

"Circus Queen", their stunt thriller starring Moti, was due to take its place at the Super Talkies in the last week of November.

"Sheik Chilli", Producer Kikubhai Desai's picture of fantasy, is now being edited with all its hundred tricks.

GREAT INDIA PICTURES (Bombay)

Quite a remarkable picture in its theme and development is "Bachelor Father" under production at the studio in Andheri.

With Kishore Sahu, appropriately selected to act the bachelor father, and Protima Das in the female lead opposite him we expect a lot of fire works in this picture.

SUNRISE PICTURES (Bombay)

Producer-Director V. M. Vyas, has given a popular hit in "Ghar-Ki-Laj" which is drawing well at the Imperial Cinema, Bombay.

Not satisfied with the success of this picture he has now started another social called "Malan" featuring again Shanta Hublikar and Jagdeesh.

How to have healthy skin-and alluring complexion

Heat, dust and even strong wind take away the natural smoothness and lustre of your complexion. Protect its loveliness with NAILA VANISHING SNOW.

NAILA VANISHING SNOW is created by inspired beauty technicians and is particularly suitable for the tropics. It is a perfect base for powder and it does not clog the pores. Buy a jar today and watch how your skin responds to the softening effects of NAILA VANISHING SNOW.

Also use—Naila Musk Lavender and Naila Eau-de-Cologne to enhance your charm.

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S. A. Allana, Hyderabad (Dn.)—for Nizam's Dominions.

International Trading Syndicate, Ahmedabad—for Gujarat.

S. Suctancar & Co., Margao (Port India)—for Goa.

PRABHA—

In "The Toy", a social production of Amar Pictures, this graceful starlet appears on the screen after a pretty long time. The picture is directed by Mr. Sarvottam Badami.

Shalimar forges ahead

Ek Raat !

Nun-ki-Jeet !!

Roopmati !!!

We aim !

We shoot !!

We hit !!!

SRB
Neena

LEELA and ASHOK KUMAR—

Together again in "Jhoola", a social picture of the Bombay Talkies Ltd., these popular artistes are expected to rattle the box-offices once again as they did it in "Bandhan".

Say "Merry X'mas" or "Happy New Year"

with . . . this beautiful GIFT COFFRET—In it you'll find four of the finest toilet soaps, including the first-class Godrej No. 1 and the new, Big soap—'Vatni'. The gay colouring, and the excellent quality and lingering fragrance of the soaps will accent the sheer joy of giving. (And all this variety and gaiety for just one rupee!) Give this most likable small gift to a friend or relative, or give one to yourself; (also available with the Godrej shaving stick). See it today at your store.

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THERE IS NOTHING SO BEAUTIFUL AS A LOVELY COMPLEXION MAKE IT MORE LOVELY BY USING

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NOW ENTERING IN 7TH WEEK.....AT

LAMINGTON

SAT. SUNDAY MATINEE AT
1 P. M. DAILY 4, 7, 10

♦ TALKIES

Supporting Cast :–**Bhoodo Advani, M. Nazir, Pande, Amirbai, Mira & others**

STORY DEPICTING THE COURSE OF DOWRY SYSTEM

Chief Agents : **EVERGREEN PICTURES, Bombay—4**

Story :
M.G. DAVE

Music :
NAUSHAD ALI

"SASURAL" A Down-Town Entertainment

Motilal Scores With Ease

Sardar Chandulal's Gift Horse

One bad effect of the present war is that Sardar Chandulal Shah thinks that people require entertainment to forget their worries. The result of this film magnate's conviction is: "Musafir", "Pardesi" and now "Sasural", all directed by a man Chaturbhuj Doshi, who himself strikes one as a tragic reminder of life's unspoken desires.

For a long way one can agree with Sardar Chandulal's point of view but "Sasural" stretches this good idea pretty too far and once in a while we would like to have a really classic picture from such a leading studio with an intellectual giant like Sardar Chandulal at the head.

"Sasural" is another crazy comedy in the typical Chaturbhuj Doshi pattern. As a picture it is an effort of an intellectual to entertain the masses. For a director the picture takes the shape of a loyal attempt to earn money for his employer.

Both these things the picture does eminently well and it does collect big crowds at the Royal Opera House in Bombay, but people who come to see the picture hail from down town.

NEEDS STERILITY TO UNDERSTAND

This is a story of a marriage tangle in which a step-son, a step-mother, a servant, a couple of girls and a couple of old fathers take their place in creating a row which keeps one roaring with involuntary laughter half the time.

Some of the very things, which intellectuals would like to forget as stupid, become good laughter gags and provide a backbone of entertainment to the picture.

It is all about Vinod a young man being given in marriage to Usha, a young girl. We are told that the girl till the last does not know her would-be-husband by sight and she swallows the pill when a fat well-fed servant impersonates the would-be-one.

At least that is what Gunvantrai Acharya, the author, wants us to believe. We shall certainly do so when we reach a certain stage of mental sterility required for this understanding.

This mix-up of suitors goes on till the last reel, providing several provocations for some hilarious fun which straightway stamps the picture as a successful slapstick with no pretence of any deep thought.

SASURAL

Producers: *Ranjit Movietone*
Language: *Hindusthani*
Story: *Gunvantrai Acharya*
Dialogues: *R. S. Rammyae*
Songs: . . *D. N. Madhok*
Cinematography: *G. G. Gogate*
Audiography: *C. K. Trivedi*
Music: . . . . . *Jnan Dutta*
Cast: . . . . *Madhuri, Motilal, Noor Jehan, Kantilal, Iqbal, etc.*
Released At: *Royal Opera House*
Date of Release: 18th Oct. 1941

Director:—
CHATURBHUJ DOSHI

Ultimately, after some jungle tracking, it all solves itself with the heroine falling into the arms of the hero and the maid going to the man-servant.

Gunvantrai Acharya did not want the man servant to be left out especially with such a good looking maid about. So he paired them off with the least provocation.

MOTILAL SCORES

Motilal as Vinod is the main item of acting in the whole picture. He takes the entire burden right from the beginning and stalks through the picture all alone without company.

The lucky cow—assuming that she is a cow whom Kanta is holding in "Chandan" an Ashok social picture.

Madhuri, well, let us not say more. She must be there in Ranjit pictures and let us make our peace with the inevitable fact.

Kantilal makes faces but sings well. Noor Jehan gives quite a thrilling bit of work as the maid. The pity is we don't get such lively maids in our homes. By the time they are passed on to us, they are somehow too old.

Well, "Sasural" is an entertainer and a jolly good one at that and you must not look a gift horse in the mouth as the picture comes from Ranjit whose proprietor is now a cotton magnate and no longer a film magnate by his own confession.

If we worry him a lot he will probably turn round and say: "I won't produce any more pictures". And then, we'll miss comedies.

HANSA

HITS THE MOODS!

.....GAY AND GOOD, SMILING AND SENSITIVE, DEVOTED AND DEVOTIONAL, OVERWORKED AND OVERWROUGHT.....

.....DEFEATED YET ON THE DEFENSIVE, PAINED BUT ASKING FOR NO PITY, FORGIVING IN INJURY, HUMBLE IN HER HOUR OF VICTORY.....

.....SUCH IS SAKHU WHOM A WONDERING WORLD ACKNOWLEDGES A STAR AMONG SAINTS.....

.....SUCH BECOMES HANSA ON THE SCREEN, AND AN ADMIRING PUBLIC HAILS HER AS THE MOST GENUINE SAINT THAT A STAR HAS BEEN!

.....***A Genuine Saint—***
And A Real Woman!

"SANT SAKHU"

PRABHAT'S MOVING MOTION PICTURE

Directed By
DAMLE,
FATEHLAL
& RAJA NENE

Starring : **Hansa, Gouri, Kulkarni & Sumitra**

3rd Month at CENTRAL
BOMBAY

and PRABHAT (POONA)

A "Famous Pictures Ltd." *Release*

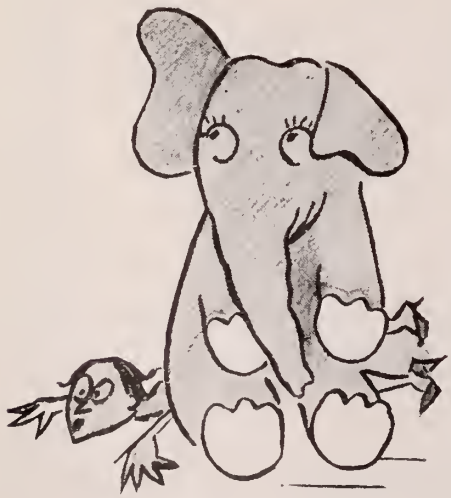
Marry A Film Star And— All That Glitters Is Not—

If you are one of those people who like to bask in reflected glory then marry a star.

Personally, we think that there is no woman so unfortunate as the woman who marries an actor. When a woman who is not in the film business marries a well-known actor it is a great mistake. When a man who is not in the film business marries an actress it is a tragedy.

Unless a girl is absolutely devoid of feelings and has as little personality and intelligence as a mouse she will surely revolt after a few weeks of playing second fiddle to her husband.

If she is a ravishing society beauty she may succeed in attracting a fair amount of attention to herself. But somehow or other the screen's glamour boys seem to take to themselves homely-looking wives and these poor girls are as effectively hidden from the public as though they were being sat upon by an elephant. Don't mistake our meaning. We don't mean that they are hidden from the public eye by jealous husbands. Far from it. What we mean is that their already practically non-existent personalities are totally eclipsed by their husbands' dynamic ones.



'....as though they were being sat upon by an elephant."

"he looks horrible before he shaves in the morning."

NO GLAMOUR AT HOME

There are of course some women who would not mind this as long as they were happy in their home life. But an actor's wife has little hope of happiness. Her husband is away at work for most of the day and often at night. When he comes home he has left his famous "charm" at the studio and he is as cantankerous as a gouty colonel.

In fact he is so tired of being pleasant in front of the cameras, that a reaction sets in and he is as unpleasant as possible at home.

Perhaps you women fans think that any sacrifice is worth while as long as a woman has the pleasure of being married to a glamour boy. But remember. An actor is not a glamour boy to his wife. She knows he gets holes in his socks just like any other man and that he looks horrible before he shaves in the morning and that his screen image is very different to his real one.

If as we've said she is not pretty then she must continually be tormented by the thought that she has to compete with the seductive beauties her husband acts with. The most indifferent of wives must find it hard to reconcile herself to the fact that her husband spends most of his day acting in tender scenes with ravishing beauties.

Then too, she must know that she is a subject for constant criticism. Such remarks as "I don't know what he sees in her" and "How on earth did she manage to hook him?" are a few of the catty remarks which feminine lips utter with such venom and which she must know are being uttered in connection with her.

Her husband is a public idol and has fans and cronies falling over one another to serve him. He gets so used to this adoration and pampering that he expects the same attentions from his wife. He forgets that like all women his wife would like a little flattering attention too. But no, the big brute is too full of his own importance to even think that she might like to be called "his little lotus flower" occasionally.

When they go out together in public people become swivel headed in their desire to get another look at the actor, but his marriage partner goes unnoticed.

Their home is invariably cluttered

"practically wears the trousers"

up with film folk with whom she has nothing in common but who are of more importance in her husband's life than she is.

Then there are the gossips and film writers who link her husband's name with those of various screen beauties. Very often these rumours are false but just the same, they do not fall sweetly upon her ear.

MR. FILM ACTRESS

We could go on forever naming the trials an actor's wife must contend with but we must pass on to the sorrows of that miserable male creature, the husband of the famous actress. He joins the long ranks of unfortunate men who by marrying fame have come to be known by their wive's maiden names.

All men (misguided creatures) inherit the feeling that men are superior to women and therefore it must irk the most humble of men to know that if he is known to the public at all it is only because he is his wife's husband.

If the husband is wealthy he will at least be able to save his pride to some extent because people will not be able to say he married his wife for her money. If however, the husband is poor or earns less than his wife he should feel very like a worm. His wife who practically wears the trousers can turn on him anytime and say "I'm boss around here. Do as I say or I'll stop your allowance." But poor or rich the husband will have his wife's temperament with which to contend.

All women tend to be dramatic but with an actress who makes her living out of dramatics it becomes a habit and though she may not admit it, she is inclined to dramatize the simplest of situations. Her hard long hours of work make her high-strung and quick tempered and she is not an easy person to live with.

No jealous man should even consider marrying an actress. Her work throws her up against attractive actors all day long and her director and employers know her as well as her husband does.

Then there are the numerous proposals she gets from persistent fans. They probably don't know that she has a husband (poor insignificant creature that he is) but just the same no husband can relish the thought that there are masculine menaces knocking around who would be only too pleased to have him out of the way if they knew he existed.

When they go out together to a theatre he has to sneak in late with his wife and charge out with her again before the lights come on in case she is besieged by her fans. He hates the indignity of stumbling over peoples' feet in the dark theatre but even this is preferable to standing foolishly in the background while his wife signs autographs or talks to her fans.

Her large salary and her popularity make an important actress so independent that both she and the poor man she marries know that she can get on fine without him.

In fact an actress' husband is an unnecessary luxury which she could easily do without.

We hate to make enemies, but our advice to the public is "Don't marry a star unless you've got a doormat complex."

Clerk: "Gosh! How did you manage that?"
The Girl: "The 7th Anzac Regiment."

IT'S ON THE SCREEN

THE STORY of THE

Nai

NATIONAL STUDIOS

SHOWIN

PA

CINEMA

FROM SA

COMMON MAN

Roshni

STARRING

SARDAR AKHTAR

&

HARISH

with **HUSN BANOO**

KANAYALAL, AMAR,
SUNALINI DEVI, SANKATA,
ADVANI & OTHERS

PRODUCED BY

MEHBOOB

DIRECTORS

LALIT MEHTA & CHIMAN KANT GANDHI

STORY SCENARIO & DIALOGUES

AGA JANI KASHMIRI

TRIMBAK.

AT

HE

OMBAY

22nd NOV.

I Stand Disillusioned To-Day

Industry On A Lower Moral Level Now

By KISHORE SAHU

I was an idealist half a decade ago when I first came to Bombay to become a film actor.

I had made up my mind. My forensic dreams, which I had once, were laid at rest; and those of the silver screen came to fill all my heart.

Just after submitting my last B.A. paper I left for Bombay. I could not wait for the result. That seemed sheer waste of time. There was a crowd—of friends and relations—on the platform to give me a send-off. One of my friends laughed, and said: "So you're going to be a *hero* now! Well, best of luck to you". The words went like cold steel through my heart. They were a kindly lot and meant no harm. They honestly believed that I would return disappointed inside of a month after having squandered all that I carried in my pocket.

On reaching Bombay I decided to go round all the studios before I made up my choice. It took me full three days to complete my rounds. And in those three days I saw all that was worth seeing. I did not fail to visit the innumerable cinetones and movietones which were gone into liquidation or were half-way through the process, and with whose effaced and dust-covered signboards the entire Dadar and Parel area was then infested.

HUMAN ELEMENT MISSING

What I saw of the studios repulsed me violently. I was an idealist just out of college with a passionate obsession to purify the atmosphere of the studios. I found the human element mostly missing in the industry. It was too commercial, too cheap and not enough clean. I actually ran away to my hotel and shut myself up. I, who had come all the way to Bombay to join the films (tilting at the mill, it seemed to me) was running away from them—like a coward. I wondered what was wrong—the stifling atmosphere of the studios or my own self? I laugh with myself as I think of it now.

It was just an accident when I met an old friend at the Taj who insisted on my visiting the Bombay Talkies. I never can forget the day on which I travelled to Malad. It still remains a pilgrimage of my career. The story is very briefly told. When I met my master the late Himansu Rai, I instinctively felt that I had found the man whom I sought all along. "I have been waiting for you all these months, my boy" he said as he greeted me most warmly. Here was a film company to my liking. My principles and my ideals found a fitting home here, after all. I joined the House and played opposite that grand little lady of the Indian screen, Devika Rani. It was both a treat and a privilege to play with her. But I was not satisfied with myself. I was not satisfied with the standard of the industry then—nor, honestly, am I now. I wanted to do something genuine, something solid, something—I wanted, in a word to revolutionize the entire industry.

I did not want the 'singing' girls and illiterate boys to be in the line. I thought they hurt the industry. I wanted decent, educated boys and girls to join the films in increasing numbers. I did not want every picture to have in it songs, as a matter of course. I did not want a picture of fourteen reels. In fact, I did not want many things that the distributors and the public clamoured for, and *vice versa*.

And so getting thoroughly disillusioned, I withdrew myself from the industry. My mind knew no rest. I felt the creator's agony in my soul. A propitious star helped me to see the light.

ROME WAS NOT BUILT IN A DAY

Shantaram's "Duniya-na-Mane" was just then released. I saw the picture and it set me thinking once more. Here was a man who had not bowed down to the insensate demands of the market but was out to create the taste which he felt—and rightly—the public ought to seek in all pictures of correct theme and correct presentation. He aspired to be looked upon as a teacher or nothing at all. And his pictures are never without their teaching. And then came that classic picture in "Vidyapati" from the creative hands of Debaki Babu which picture stands in a class by itself for sheer beauty of depiction of the Vaishnava philosophy. These two pictures served as eye-openers to me, and I decided to return to the industry without feeling shy of its black spots. I realised suddenly that Rome was not built in a day. It would call for many sacrifices before the industry was chastened and stabilised.

Bombay's prize bachelor-father, Mr. Kishore Sahu plays the lead in "Bachelor Father", a Great Indian picture. Kishore is a perfect cast.

So I returned to Bombay—this time with a bigger mission. I gathered a goodly band of friends about me and produced "Bahurani" in which I advocated inter-caste marriage, village uplift and literacy. I condemned the modern European fads and upheld the ancient Indian culture. To my happy surprise I found other producers also giving pictures where the entire purpose was not only to entertain but to give the picturegoers some food for

thought and introspection. Ranjit's "Achhut", Mehboob's "Woman" Altekar's "Geeta", Modi's "Sikandar" are conspicuous points in illustration.

I STAND DISILLUSIONED

But the fact remains that even to-day I stand somewhat disillusioned in my ideals. I do not know if it is because I cannot remain twenty-five all the time! Although, therefore, the standard of pictures in this country is fast rising, although a taste for cultural themes is being steadily created in the public, although the educated element is pouring into the studios as artistes and technicians, although the sleeping apartments of the producers are done away with from most of the studio premises, although Baburao Patel and his inimitable "filmindia" are constantly throwing light and exposing the shady spots, I really wonder if the day will ever dawn when we could regard a studio with the same reverence as we regard a temple of god. It is a cruel thing to be born an idealist.

I do sometimes think that the studio atmosphere was natural in the olden days when street girls and boys reigned supreme. At least, in those conditions nothing better was to be expected. But the coming of the cultured and educated people into the films—has it helped much to improve the state of affairs?

Of course, the general standard of art and technique has distinctly risen; but on grounds of morality and decency there has not been much shifting and we continue to stand, more or less, on the same none too high level—or probably lower still. I will explain what I mean. With education and polish has also come the sophistry, the more subtle forms of jealousy amongst artistes and artistes, and producers and producers.

In days gone by they used to get 'drinks' right into the studios. Now they don't get them there; but they know where to get them. The item of bed is cut out from studio requisities, but it is not altogether absent from the industry. Only, it is transferred to a more cosy and fashionable room in some flourishing hotel skirting a sea shore.

THE HEALING TOUCH—NOT THE SURGEON'S KNIFE

It would be unjust on my part to hold the studios up to ridicule. My comrades in the industry may not forgive me for doing so. Nor must I be understood to be at that idle business. I, who have been, by turns, an artist, a producer and a director for a length of time, am now, I believe, in a position to say where exactly in the industry the sore lies. Tagore says in one of his beautiful poems: "he alone has the right to chastise who loves." I love the calling which gives me my daily bread; and if I place my finger at a sore point it is because I love the sufferer and want that wound healed.

When, however, I say that the studios are not enough clean, I only mean that they are as clean as any other place of public resort, where men and women, boys and girls chance to meet—schools, colleges, hospitals, offices and hotels. Our studios are perhaps no more clean but certainly they are not worse. In fact, we can regard none of these places of public resort with the same reverence as we do a temple of god.

Here is a brilliant partner of Brilliant Pictures, Mr. H. R. Kenjale, now a member of the King's Commission training to be a soldier at Mhow—once the President of the Poona Municipality (1934-35) at the tender age of 20.

PHYSICIAN, HEAL THYSELF

So it boils down to this, that, before we can expect our studios to show better morals, there should be a general improvement in the moral tone of the society. When a college professor, a doctor, or an I.C.S. our law-givers, the keepers of public peace and conscience are allowed to visit (and even esteemed for visiting) the C.C.I. and the Taj to drink and dance there unto the small hours of the night, to go to the race course and gamble hysterically to their utter ruination, why should the same society turn up their nose and feel critical over their entertainers following suit and in imitating their brothers in other walks of life?

But I am not here to quarrel or to find fault. I am just retrospecting and trying to tell in my own way what I see around me. We have reason to be glad that the morality of our studios compares very favourably with that obtaining in foreign ones. I no longer sink into a depressing mood when I see a veteran producer carrying his soul in his shoe, or a favourite *hero* drowning himself in a bottle of "Black and White" or a budding star actress mortgaging her principles—her cherished possession—just to be able to come up and retain herself in the field a little longer.

I see all this and laugh. I have learnt to laugh. The laughter is really the most delicious when one laughs at oneself and makes the world laugh with one. This is why I am now appearing in the Great India Pictures' hilarious comedy entitled "Kunwara Baap" (Bachelor Father) as the most ridiculous and absurd of heroes. My endeavours will be to reflect the shortcomings of the society in the character I am playing and to make people swallow with a smile (the correct way of making them swallow) all that is said in the picture.

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'MAHATMA VIDUR'
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P. Y. ALTEKAR &
BABURAO PAINTER
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DURGA KHOTE

Directed by
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Played by
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('NAI DUNIYA')

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Has Shantaram Blundered?

What Price F.A.B. Job?

By: M.A. HAMID

"Filmindia" is an old crusader and a very successful one too. Till recently it launched a vigorous agitation against the appointment of Mr. Alexander Shaw as the Producer for the Film Advisory Board. The subsequent events proved the sanity of this crusade against the white-skinned standard bearers and even the Government of India who previously kept on dodging the issue of an Indian's appointment by telling a daring lie that "There are no Indian experts in this particular branch of film production" found it necessary to submit to the pressure of persistent agitation.

"FILMINDIA" SCORES

To-day Mr. Alexander Shaw is no more in the Film Advisory Board. The Government of India have now filled up the post with an Indian and that Indian is no other than Mr. V. Shantaram—India's greatest director.

'Filmindia' has every reason to feel proud of its achievement and every right-thinking Indian shares this pride as a matter of national honour. But while "Filmindia" can be jubilant over its triumph and the Government of India can rightly boast of making the best possible choice, one doubts the decision of Mr. Shantaram in accepting the post. Indeed, the question that at present agitates the minds of thousands of Shantaram fans is: Has Shantaram blundered?

SACRIFICE OR SOMETHING ELSE?

We are solemnly told—and our authority is no less a person than "JUDAS"—that it is a big sacrifice on the part of Prabhat to spare its ace director Mr. Shantaram for other work in these days of severe competition. Sacrifice! A very big sacrifice!! But is it so?

If we take stock of the last few months' events in Prabhat, we smell a dead rat in the whole affair. And "JUDAS" himself lets the cat out of bag. He virtually explodes this myth of sacrifice by saying: "For a year now we have been hearing rumours and reports of quarrels between the different partners of Prabhat and we are told that some of the partners do not even speak to one another and one does not even see the others. The fact that Shantaram has been inactive for nearly a year after completing "Padosi" lends belief to these reports."

This statement is self-explanatory. Its authenticity can hardly be doubted for it is from the pen of a person who is in the know of things and who in his own words has been a member of the Prabhat family for years. However, JUDAS' threat "For the present I am just touching this subject to show the partners how I feel about the whole affair. But one day I may dynamite the dam of silence." throws further light on the subject and makes us suspect the altruistic motives that prompted Prabhat to spare (?) their best man.

BETWEEN THE HORNS OF A DILEMMA

As a Calcutta Weekly puts it: "It seems that the partnership knot of Prabhat cannot sustain a pull from Cupid. Years back, Mr. K. Dhaiber made an exit from the fold of Prabhat under similar circumstances. His marriage with an artiste of Prabhat was considered a sufficient reason for expulsion. History repeats itself. To-day Mr. Shantaram marries a Prabhat artiste and he virtually leaves Prabhat. Is it a mere coincidence?"

We can fairly accurately draw a picture in our own minds as to what may have happened behind the four walls of Prabhat. After the trouble brewed up and it took serious dimensions, Mr. Shantaram found himself facing two alternatives, *i.e.*, either to remain inactive as a passive partner or to step out and carry on work of film-production independently.

Mr. Mirza Hamid is a journalist of Rangoon, who is now in Bombay.

The first alternative would have meant a death blow to the activities of one of the most creative directors of the Indian screen. It would have tantamounted to sapping the life of a man who is not only full of life himself but also possesses the art of injecting life into the teeming millions of India by giving his pictures a human touch and life-spark. The second alternative was nothing short of undoing the achievement of his life-time. Could Mr. Shantaram imagine for a moment causing the same edifice crumble to pieces which he took years to build up and whose every brick bears his stamp?

Thus, for a number of months Mr. Shantaram found himself between the horns of a dilemma till an offer came from the Government of India which he accepted almost without any hesitation finding it an excellent via media to avoid both the undesirable extremes.

NATION versus GOVERNMENT

But while Mr. Shantaram escaped the horns of a dilemma by grabbing the timely opportunity and perhaps smoothened the admonitions of his inner voice by the suasions of his intellect, I for one doubt if by his latest move he put the nation or the Indian Film Industry under any obligation. On the other hand. he forsook both of them in their hour of dire need and preferred to produce pictures for the Film Advisory Board.

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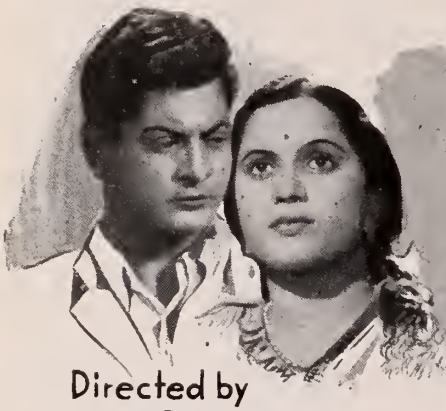

APNA GHAR [HINDI-MARATHI]

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Directed by DEBKI BOSE

Hilarious Romantic Comedy!

NAI DUNYA

Directed by A.R.KARDAR

Starring

SHOBHNA ☆ MAZHAR ☆ JAIRAJ

WASTI_JIVAN_AZURIE_HARI

VISHNUPANT PAGNIS
DURGABAI KHOTE IN **MAHATMA VIDUR** [HINDI_MARATHI]

Directed by ALTEKAR & BABURAO PAINTER

Of course, there are countries in the world where interests of a nation identify with those of a Government but where an alien power rules a country, this not only rarely happens but their interests are often found widely divergent. India certainly presents such a picture where one's gain is often another's loss and vice versa. Mr. Shantaram's absorption, therefore in the Film Advisory Board is a definite loss to the Indian Nation and the Indian Film Industry—a loss which Mr. Shantaram alone can repair!

SURE LOSS....SUPPOSED GAINS!

No wonder, then, that Mr. Shantaram's exit from Prabhat and his subsequent joining the Film Advisory Board are causing more bewilderment in the public mind than any jubilation over it. For the time being, India's greatest director is lost to the film industry of India. Though it is said that he will be allowed to attend to the Prabhat Studio work, he will be able to do practically nothing. This is a sure loss to the nation and the industry which is deprived of his pictures that were to come.

What a poor consolation to those of his thousands of admirers who expected better and bigger screen hits of social and national value from the maker of "ADMI" and "PADOSI" to know that henceforward Mr. Shantaram will be producing short war-propaganda films whose gains are confined to the world of supposition.

JUST IMAGINE!

Imagine for a moment that if only two pictures, 'ADMI" and "PADOSI", would not have been produced, what a vacuum they would have left in the Film Industry of India. In "PADOSI", Mr. Shantaram touched the core of the Hindu-Muslim problem amidst emotional outbursts and cravings of the human heart: his choice of Muslim Mazhar Khan as the Hindu neighbour and Hindu Jagirdar as the Muslim neighbour gave that sure psychological touch which will go a long way to sow the seed of understanding and tolerance.

As for "ADMI", Mr. Shantaram himself says:—"I remembered to have been told by somebody that my film "Life's For Living" actually saved the life of a certain young man who was about to end his frustrated life by suicide.....What are after all a few coins in comparison to a human life." I wonder what Mr. Shantaram would say when his war propaganda films succeed in sending scores of young Indians to the war front as a mere cannon-fodder and that too against the expressed wishes of the entire nationalist India!

AN AWFUL BLUNDER?

I do not for a moment suggest that the Nazi menace is imaginary. It is real and every day it seems to be drawing nearer and nearer. Personally, I stand for unstinted co-operation between the Indian Nation and the Indian Government in this hour of grave emergency. I also believe that the Film Industry can best serve the interests of war-propaganda and there is no dearth of capable men.

Who can deny that Naseem's beauty and grace, Mazhar Khan's characterisation, Chandra Mohan's diction and Khurshid's nightingale voice—all these under the magic touch of Mr. Shantaram—can turn the Indian masses war-crazy? But the question arises: What is India going to get in return for this effort and sacrifice?

This timely and immensely important question has been ignored, evaded, dodged, cajoled and even wooed but never answered in the right spirit. This apathy explains why, at this critical juncture, India cuts a sorry figure of a house divided whose members instead of devising ways and means to combat an impending danger, seem to be further losing confidence in one another.

The Indian National Congress is openly non-cooperating with the Government. The Muslim League is bitter against it. Only a few men here and there are seriously co-operating with the Government and they claim a longer chain of titles after their names rather than their actual following in the country.

Under the circumstances, one may ask Mr. Shantaram: What price F.A.B. Job?

And thousands of his admirers like myself may be perturbed by another question: Has Shantaram blundered?

For India never needed him so badly as at present, when she is socially and politically in a state of muddle, her social institutions in a state of flux and her people heading towards disaster as a result of a wrong outlook overwhelmed with the evil passions of hatred, strife, cruelty and domination.

Rather an interesting situation from "Pyas" a Murli picture directed by Mr. Ram Daryani.

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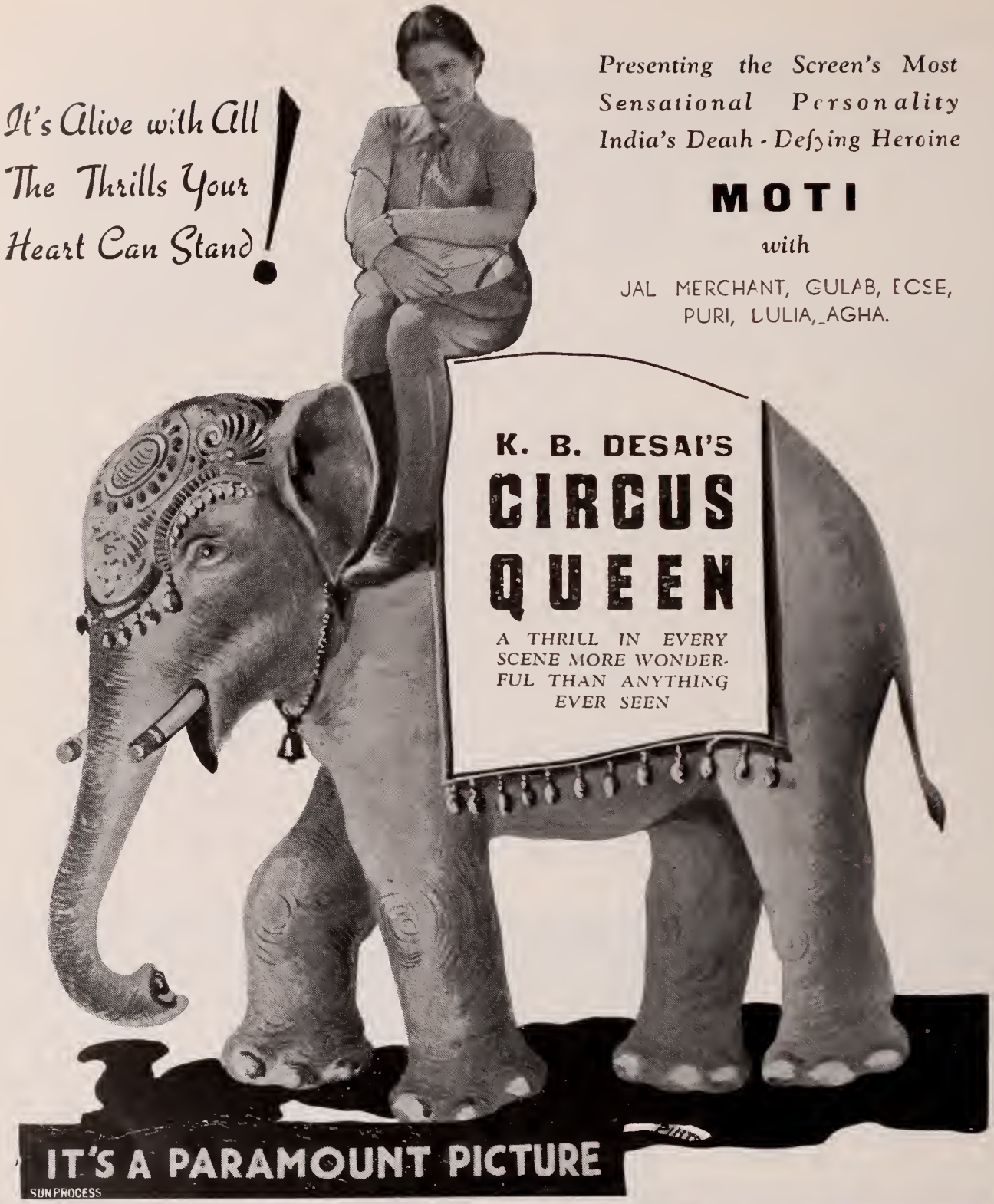

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SHAIKH-CHILLI

WITH A STAR-CAST

Producer Vyas Refuses To Be Beaten!

Sink Or Sail But Persevere

Defies Failure And Bad Times

Before Vishnu Kumar Vyas came to Bombay some years back, he was an obscure struggling photographer of Ahmedabad. He hardly knew any one except a couple of partners of Messrs. J. K. Pathak & Co. machinery dealers of Ahmedabad, who had an office in Bombay, overlooking the Majestic Cinema.

Friends of old still remember the cranky, dreamy-eyed youthful Vyas longingly looking at the crowds that used to visit the Majestic Cinema every week-end.

One wonders whether he had a vision then that one day his own pictures would draw larger crowds to the cinemas of the city. Even then, all friends of Vishnu Kumar Vyas would be unanimous in agreeing that Vyas was either half-crank or quarter crank, but crank alright.

And now, friends who otherwise disagree, agree on this point readily.

A FULL-FLEDGED FILM MAN

It was perhaps this very cranky nature of Vyas which has made him to-day a successful producer.

The days of dreaming on the balcony overlooking the Majestic Cinema were soon over as the slogging, never-to-be-refused Vyas managed to get a billet as an assistant director under Mr. Bhogilal Dave, "Boss" of the Sharda Film Co.

He soon started moving suspiciously round his first love, the camera, till he soon moved out of the Sharda Film Co., to become a film cameraman in the Kohinoor Film Company.

From now on Vishnu Kumar Vyas became a full-fledged film man. When his old friends from other fields of life met him, didn't Vishnu Kumar talk? He did and nineteen to their dozen.

Gradually, he talked himself into production, till his restless spirit founded for him his first production company, the Kumar Movietone.

"KUMAR" BECOMES "PRINCE"

Talkies after talkies now came out of Kumar Movietone and people always wondered: "Where was this guy Vyas getting money from." Several pictures of Vyas proved big box-office hits, several failed even to pay back their cost of raw films.

But very soon Vyas was out of Kumar Movietone. He had quarrelled himself out from his financiers and thrown himself into a period of financial worries and physical breakdown.

With his devilish energy he made another abortive attempt at production and in place of the Kumar Movietone which he had lost: he gave birth to a Prince Movietone.

His Prince Movietone produced a few pictures but one day, the Prince himself was found missing. Once again Vishnu Kumar Vyas was on the rocks.

Beaten but not defeated V. M. Vyas was induced to take up some directorial assignments for Tarun Pictures.

GIVES MISLEADING HOPES

The restless spirit of Vyas which neither gave a quarter to himself nor to his financiers and which always robbed the sleep of both the parties somehow stooped to the compromise of merely directing some pictures for some one else. It was a period of transition for Vyas and he looked quite philosophic about it all. People even said: "Vyas has cooled off and settled down now."

As a director he rolled out "Kanya Dan", "Nirali Duniya" and "Prabhat" and the last picture turned out to be a thundering success.

With the success of "Prabhat" returned the devil of Vyas's spirit and once again the "cooled off and settled down" Vyas struck out on his own into production under the name of "Sunrise Pictures."

The maiden picture of Sunrise was "Ghar-Ki-Laj" which is now drawing such large crowds at the Imperial Cinema, Bombay.

He refuses to be beaten—this young man Vishnu Kumar Vyas.

HARD TASK MASTER

Back again in his previous element Vyas has unleashed his devilish energy which keeps him at the Jyoti Studios from seven in the morning to ten in the night.

No one really knows when he eats and what he eats, but everyone knows that he is now producing "Malan", a story written by M. G. Dave featuring Shanta Hublikar and Jagdish.

There is not the least doubt that Vishnu Kumar Vyas is a hard-working technician and perhaps the fastest man in the movies, because he produced the full length 14,000-feet talkie "Ghar-ki-Laj" in six weeks.

But there are times, when the dynamic, versatile Vyas is not an easy person to get along with. His own tireless energy he expects in his artistes and colleagues and he fails to understand why all human beings are not as passionately inspired as himself.

Had not Vishnu Kumar Vyas been in the film production line, people would have called Vyas, a mad guy. But in our film industry, with such a fanciful assortment of people, every one looks just natural.

(Contributed)

BRENDA MARSHALL—

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Silver Screen To Replace Black Board?

The Value Of Educational Film In The Class Room

By K. Ahmad Abbas

It is a small mud hut, indistinguishable from the other mud huts in the village, except for the weather-beaten, yellow-lettered sign board hanging precariously from a single nail in the door-post. The sign board reads: "PRIMARY SCHOOL."

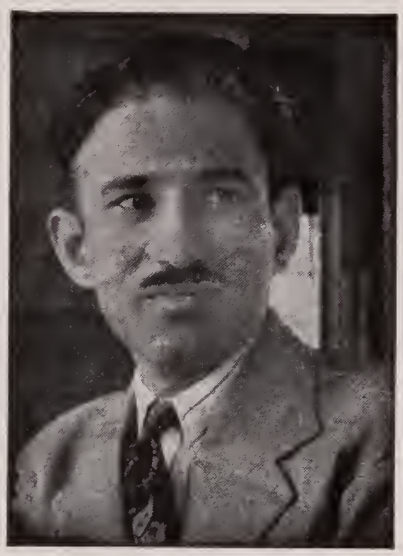
Inside, there are two rooms and children squat on dirty strips of matting spread on the mud-floor. There are four classes, two in each room, so that while the fourth class is learning geography by reciting aloud the chief minerals of India, the third class is busy learning multiplication tables, and the sounds of "Sixteen Sixteen, Two Hundred Fifty Six" mingle with "Iron, Gold, Mica, Manganese."

There are two teachers: one is a failed matriculate and the other has studied upto the middle standard. One gets 20 rupees a month, the other gets only 15.

The entire equipment of the school consists of a black-board that is no longer even black, two maps printed in 1913 (the world map shows Russia as the Czarist empire and in the one of India, Sind is included in the Bombay Presidency), a shabby old register and a time-piece limping along without a minute hand.

The school I mention is in Punjab. But you can see it everywhere, in Bengal or Bombay, Sind or Bihar. It is the typical Indian village school.

And now that I sit down to write this concluding article in this series, on the value of the Educational Film in the class-room, my mind conjures up the vision of that dilapidated village primary school and I ask myself: In a poor country like ours where we have not got even decent maps and black-boards in every school, is it not a waste of time to advocate the introduction of costly luxuries like cinema projectors?



Mr. Abbas, journalist and photoplaywright.

YES! IT IS WORTH IT!

I have thought and thought over this question. I have hesitated to begin this article. I almost abandoned the idea of writing it. But, on full consideration, I do believe that it is not only worth while but important that we should study the possibilities of using the film, as a subsidiary medium of instruction in our schools.

I know that for many, many years it will not be possible to supply a projector to every school in India. But, then, such innovations have always to begin on a limited scale. The first railway line in India was only a strip of 80 miles, for many decades there were only two or three Universities in the whole of the country, and surely the Government did not wait for every home to be fitted with a radio-set before starting broadcasting!

Let us then make a beginning with the educational films in at least the thousand or so schools in big cities that can certainly afford to buy projectors and hire films and, using the experience in these schools as a basis, extend the use of this medium to other institutions that may acquire the means of affording it.

Nor is the prospect of schools in at least the big villages possessing cinema projectors a very distant dream. During the regime of the Congress ministry in the United Provinces, nearly a hundred villages were provided with community radio-sets. In some other provinces, too, such schemes have been launched. Next time the popular ministries return to office, they can (if they sufficiently realize its importance) introduce the cinema projector as a part of the equipment in village schools—at least, to begin with, in *some* village schools!

The important thing is for the educationists, national leaders and social workers in our country to study the practical utility of the film as an educational medium instead of adopting a defeatist attitude and refusing to make a beginning because *all* the schools cannot afford to have the projectors.

THE USES OF SUCH FILMS

Let us, then, briefly consider the use to which selected educational films can be put by intelligent teachers in a school. And, as adult illiteracy is such a vital problem in this country, let us also consider how far the educational film can be used for the instruction of the whole community.

Now all the advanced educationists are agreed that a film, used as a medium of education, is for children as well as adults, a means to the following ends:

1. Getting facts, or a direct source of information. (e.g. A film about the North Pole, about improved agricultural methods or about the mosquito as the cause of malaria).

2. Promoting thought and provoking interest in particular problems (e.g. A film about the evils of

untouchability or the disadvantages of early marriage).

3. Developing attitudes. (e.g. A film exposing the evils of the Nazi system of dictatorship contrasted with the advantages of democracy).

Now, in the countries of Europe and America where adult education is not such an acute problem as it is with us, the strictly educational film is concerned only with imparting such information as directly supplements a school lesson in a particular subject—geography, history, natural science or hygiene.

According to an American educationist, "To be educative in the sense that it teaches a specific thing as does the text-book, the motion picture must be used in a class unit, in a particular subject it is taught and at the time it is taught", further observing that, "Films in geography, history, nature study, or science must be used as an adjunct to class-room teaching. When shown immediately after the study, the facts will be clinched by the visual image."

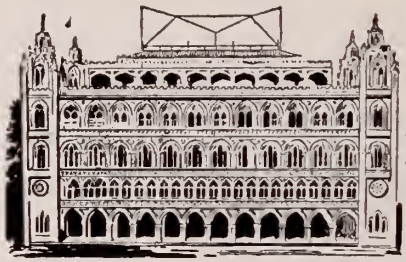
We know that in England and America a large number of such films have been made and in many of the advanced schools in those countries, they are a definite part of the curriculum. I have seen some of them and their value as adjuncts to text-book study, particularly in geography and natural science, is unquestioned. To pick a few titles at random from a list of British school films lying before me, there are films about "River Amazon", "Conquest of the Forest," "Refrigeration," "The Frog", "The Earthworm," "How Plants Feed", "Blood", etc. Films like these can be used to enliven many a classroom lesson and I am sure they greatly help the pupils to get a good grasp of the subject.

But for us, in India, films of such restricted and specialized interest will remain a rather costly luxury. To supplement each lesson with a film would require almost a hundred different films every year and apart from the fact that not even the best school in India can afford them, we cannot get them even if they could. For, after all, the production of educational films yet has hardly begun in India and as for those made in foreign countries, very few of them are applicable to Indian conditions and suited to the curriculum requirements of our schools.

So, what we need are the broadly educational films that will supplement teaching in schools in a general way and at the same time be useful for broadening the mental horizon of adult audiences.

BASIC EDUCATION

Recently, under the aegis of Mahatma Gandhi and the Congress, a scheme of Basic Education has been put into effect on a nationwide scale. The principle of this new system of education is to teach everything to the pupils through active participation in a craft—spinning and weaving or agriculture or carpentary!—so that education is



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correlated to the daily economic life of the village community of the pupils.

It is an admirable idea and I believe that the film can be used to derive the maximum advantage out of it. A dozen short films—e.g. about the story of cotton and its different uses, about irrigation, about the textile industry, about Mahatma Gandhi, etc.,—can create tremendous interest among the pupils who are being taught through active participation in the work of spinning and weaving, and enlarge their knowledge of the subject. At the same time such films will also be of interest and advantage to the whole population in the village and thus serve the purpose of adult education. It should be remembered, of course, that the film is not a *substitute* for, but a useful *adjunct* to, oral instruction. Both in school-rooms and adult audiences it is necessary for an intelligent teacher to supplement the film with a talk or lecture and, to judge the reactions, as questions.

THE FOURTH "R"

What is needed are not many films but films intelligently made to suit the needs and interests of our population. Particularly needed are films that would impress upon the cultivators and their children the advantages of using improved methods of agriculture, that would teach them simple facts about hygiene and child welfare and that would remove popular superstitions that are such a drag upon the mental and physical health of our nation.

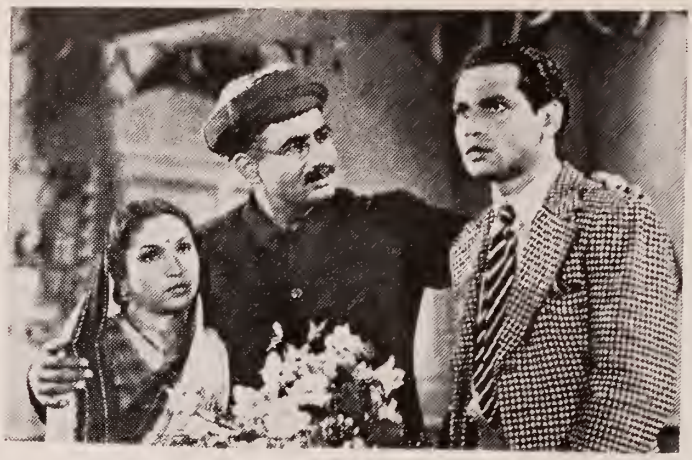
I must make it clear here that throughout this article I am talking of films produced in the substandard 16 m/m size which can be run on cheap projectors and with the help of batteries, in villages where no electric current is available. Only such projectors can conceivably be supplied to a sufficient number of schools and village communities, and naturally they cannot show the films produced in the regular 35 m/m size.

But this is no longer a bar to letting the children and adults see some of the really instructional films that have been produced for popular theatre exhibition. By a new mechanical process, it is possible to reduce the standard sized film to the sub-standard 16 m/m size. So, why not make some of the feature films like "Tukaram", "Woman", "Pukar", "Achhut Kanya", "Padosi", "Achhut", "Savkari Pash" and even foreign productions like "Good Earth", "Life of Louis Pasteur" and "The Birth of A Baby", and some of the issues of the "March of Time" (with commentaries in Hindustani) available in the substandard size and show them in the villages?

At the same time I see no reason why the Film Advisory Board should not produce really worth while educational films instead of costly futilities it has been turning out so far. The Education, Health and Industries departments of the Government of India and of the provincial governments should come forward to subsidize and encourage production of educational films—in both the standard and sub-standard sizes—with the cooperation of the Film Advisory Board or, if necessary, even independently in collaboration with a decent and progressive studio. As I have already hinted in an earlier article, such films are not at all expensive to produce and, indeed, constitute the cheapest and most effective means of 'mass education'—in the true sense of that term.

Education is no longer restricted to the three R's—Reading, 'Riting and 'Rithmetic. It must include a fourth 'R', too—Renaissance! Renaissance of art and thought and culture, Regeneration of our people!

They do it in a grand wedding style at the Paramount Studios when some one visits them. Producer Kikubhai directs stars, brutes and guests and all are brought before the camera. Sitting (left to right): Moti, Baburao Patel, Protima Das Gupta Kikubhai Desai, Rita Carlyle, Kikubhai Desai Jnr., and Miss Huq. Standing (left to right): R. R. Patel, Pal, Kishore Sahu, Director Advani, Mr. Huq and Mr. Zabak.



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OUR REVIEW

"Ghar-Ki-Laj" Proves Popular

Jagdish Gives A Superb Performance

Shanta Hublikar Shines

Story writer Mohanlal Dave has been writing stories since school boys started spelling the word "cinema". Umpteen stories of Dave have come to the screen and several have become very successful. Dave is an old fashioned writer who puts his pen to the paper in defence of some orthodox virtue or modern outrage of it and naturally therefore he appeals more to our old-fashioned women than to our theoretically vigorous and progressive youth.

"Ghar-ki-Laj" is a story of that type. It portrays the spiritual role a good house wife plays in the Indian family life. Dave doesn't believe in half-measures. Whenever he does a thing he does it thoroughly and "Ghar-ki-Laj" is therefore thoroughly packed with orthodox, time-worn situations which have individually and collectively appeared at some time or other in a hundred pictures on the Indian screen.

As long as India will have old women, we must also tolerate story writers like Dave.

AN OLD-FASHIONED STORY

In this story of Dave, we are introduced to a rich, hard-working father who has an England educated young son. The young son, by a happy accident, is married to an ideal house-wife who puts family tradition before everything else.

Dave's hero, Surendra, takes to gambling, drinking and womanising as Dave probably imagines every son of a good father does.

A villain is introduced in an old sex-obsessed man from Ahmedabad. It seems that mill-owners and stock brokers in Ahmedabad are inordinately fond of women—particularly young girls. Dave, of course, knows better.

The villain bears a grudge against the hero because the young man had married the girl which was chosen for the old one.

A feud starts between the two till the hero is ruined in gambling and his family loses all the money. Poverty soon takes its toll in death and we see the sister of the hero dead and the blind father taking the dead body for burning.

Dave cannot be beaten, so he introduces another woman in the show—a modern fashionable woman true to the rainbow hues of modern life. This girl brings a little intrigue and interest into the story and is used by the author as an excuse to work the ruin of the hero

GHAR-KI-LAJ

Producers: *Sunrise Pictures*
Language: *Hindusthani*
Story: *M. G. Dave*
Photography: *Vasant Jagtap*
Audiography: *Ramakant Pusalkar*
Music: *A. Mainkar*
Songs & Dialogues: *Ahsan Razvi*
Cast: *Shanta Hublikar, Jagdish Sethi, Nazir, Kaushalya, Mirza Musharaff, Kalyani etc.*
Released At: *Imperial Cinema*
Date of Release: *18th Oct. 1941*
Released Thru': *Select Serial Supply*

Director:—
V. M. VYAS

After the ruin is completed all too suddenly, the hero realizes his mistake and, to oblige Dave, becomes a good boy—so good that he even tries to help his long suffering wife to cook.

The story principally underlines the sacrifice and suffering of a good wife. In the intensity of her suffering we are asked to trace the vicious villainy of her husband.

JAGDISH'S CLASSIC ACTING

Well, it is an old fashioned story and to do it full old-fashioned justice, V. M. Vyas has produced it also in an old-fashioned way.

Sound and photography are perfectly old-fashioned—as at places the sound is not at all heard and often it is either a screech or a whisper while the photography cuts out the head of a dancer—unimportant, seeing that Dave's head is used throughout.

Jagdish, as Seth Maneklal, the hero's good natured dutiful father, gives a classic performance and in doing so proves that he hardly needs any direction. Incidentally he seems to be the only person who understands real acting, as the rest seem to be directed continuously.

Shanta Hublikar has performed pretty well but her music falls a victim to bad recording. A singing artiste like her who relies on good recording for her future should insist on good recording if she is to work in the industry for some years at least. It is very unfair to a singing artiste that her main talent should be thus choked by careless technical work. Inspite of all this Shanta's performance is very well received by the audience and she gets full sympathy and support from everyone.

Nazir, as "Surendra", the hero, overacts all the time and is unnecessarily melodramatic. Half the time the man looks unnatural and affected. Nazir who was once supposed to be a good and sincere artiste seems to have paled off considerably. It is a real pity.

Well, after all done and said, the picture has a strange old-fashioned appeal for old-fashioned people and the way crowds come "Ghar-ki-Laj" is at least a confirmed box-office success and Dave can now dole out a couple of more stories to some old-fashioned producers.

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OUR REVIEW

"SWAMI" A Scintillating Social Romance

Kardar's Superb Technical Artistry

Jairaj's Pleasant Portrayal

Abdul Rashid Kardar is perhaps the best propagandist Hindu culture, Hindu customs and Hindu religious susceptibilities can ever find. In picture after picture Kardar has broadcast the underlying spiritual message of a hundred Hindu customs and so cleverly glorified Hindu married life that it has almost become a national pattern for the whole country. In all these pictures, Kardar has shown such an intimate knowledge of Hindu mythology and customs that the realistic glimpses of Hindu home life given by him from time to time. often quoting scriptural references. have very often provided a source of information not only to the non-Hindu world but even to several good Hindus.

Jairaj gives a sparkling performance in "Swami" and in doing so lends unique dignity to the picture.

"Swami", his latest social picture, is produced after this fashion to praise the virtues of a Hindu married life and in doing so Kardar has quoted mythological romances of Ramchandra and Seeta, of Satyawan and Savitri and of Nala and Damyanti and while quoting these he has purposefully pointed out the glorious aspects of these divine love tales to provide guidance for present day life.

A TRANSPARENT PLOT

As a screen story, "Swami", has very little dramatic value. The usual theme of sex-and-suspense romance

SWAMI

Producers: *Circo Productions*
Language: *Hindusthani*
Story: *Imtiaz Ali Taj*
Screen Play: *A. R. Kardar*
Photography: *Jatin Dass*
Recording: *Arora*
Cast: *Sitara, Jairaj, Yakub, Radha Rani, Rajkumari etc.*
Released Through: *Royal Film Circuit*
Released At: *Majestic Cinema*
Date of Release: *18th Oct. 1941*

Director:—
A. R. KARDAR

is straightaway sabotaged in the beginning by the hero and the heroine being found already married. With this, rather a poor start for a screen story, the director makes an attempt to build a screen story, which at best remain sufficiently thin and transparent throughout for the audience to realize the end.

When Binod and Indira, the hero and the heroine, begin a story already married to each other, it is but patent that whatever differences may crop up, they are bound to be reconciled at the end.

Director A. R. Kardar

Chasing out suspense in this way, the story opens with Binod studying at a College as an adopted child of Seth Moolchand who has no child of his own. At the college another very interesting type of student is introduced in Shamlal, a gay vagabond, who thinks lightly of studies and seriously of pleasures. This character role is superbly played by Yakub, the professional villain of our industry.

The other family of Sir Shanti Sagar consists of himself and his wilful, spoilt daughter Indira, excitingly played by Sitara. That she is the only child of a big man is beautifully brought home by the director by letting her laze in her bed till about mid-day to the attendance of a quarter-dozen half-nervous maids and a teacher waiting hours in the drawing room to give her scriptural teachings.

RATHER INCONGRUOUS

Indira and Binod are married in childhood—so says the picture—though one wonders how two educated families could consider a child marriage, when both the families are shown as living in the latest style.

Sir Shanti Sagar who has allowed a child marriage of his daughter, thereby showing his orthodoxy of ideas, is seen later on as excessively

indulgent in allowing his daughter to enjoy soul-corroding physical comforts and even permitting her the luxury of giving tougue to her own father. Rather incongruous—the whole affair.

In the house of Seth Moolchand a new child is born thereby giving birth to a plot in the story. With the birth of this child, Binod, the ideal hero, is given to understand by the mother of the child that his presence is superficial in the house. Binod takes himself away to earn his own livelihood and arrives at his wife's home to take stock of things. There he is soon disillusioned by the utterly rich and spoilt notions of his wife and he repairs to a village to earn a livelihood as a man of all jobs under a local wealthy man.

RATHER A FANCY PLAN

Indira, Sir Shanti Sagar's daughter, soon realizes her mistake in sending away her husband and under the urgings of her teacher and her father, decides on a fancy plan to woo him back.

So she becomes a fashionable beggar to sing in the streets and beg. She arrives with her servant, both in the guise of beggars, at Binod's place and with the help of a charitable instinct both are installed in Binod's household.

Questions which I would like Kardar to answer are:

(1) Why Indira who is shown as a fashion plate of society, probably known to every one in the city, was not recognised by her own husband? Was she never photographed?

(2) Why an educated collegian like Binod made no attempt to see what his wife looked like even once in so many years of married life? He should have at least had a photograph of her.

(3) How two leading families joined by wedlock could have kept their only children away and out of sight of each other for years? And in modern times?

However, we are asked to stretch our imagination here and trust Kardar blindly whether he does a thing intelligently or stupidly. With Kardar, it is art that counts and not reality.

HOME AGAIN

Trusting Kardar, we proceed further to find Indira, now known as Shanta, winning Binod's love day by day, till both fall in love with each other desperately.

In Seth Moolchand's house, the new born child is soon dead having served his purpose of creating a plot for the story. Once again Seth Moolchand and his wife are anxious to find Binod, their once adopted son.

With the help of the vagabond Shamlal, Binod is found and taken back home. A little before this Indira also returns home with her father with the alms of Binod's love in her beggar's bowl.

Now all meet in the bed chamber of Binod. In a cleverly directed scene, Binod and Indira are reconciled. And the story ends.

GOOD PERFORMANCES

For the first time, I have liked Jairaj. His performance is dignified and correct and he looks smart and polished. As Binod, he makes an ideal college boy and delivers the goods with sincerity and understanding.

Sitara, as Indira plus Shanti, is all that is desired. However, the most popular performance is given by Yakub, as the wayward Shamlal, who constantly sponges on his shrewd old father. Yakub takes the applause constantly and delights every one in an otherwise routine story.

CLEVER DIRECTION OTHERWISE!

The dialogues of the picture are purposeful and pointed and the writer has done a good job of them. The songs are suitable though one looked forward to a couple of snappy tunes.

Forgetting the logical shortcomings in the treatment of the story, the material in hand is cleverly used by the director, giving the picture a superb polish and a smooth flow of motion. Kardar's technical direction is an art in itself.

Well, "Swami" is certainly a very good entertainer and the huge crowds at the Majestic give evidence of the fact.

One would, however, expect Kardar to show a little more reverence for a film story in future.

Prithviraj and Naseem make an ideal lovers' team in "Ujala" a social picture of Taj Mahal Pictures.

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